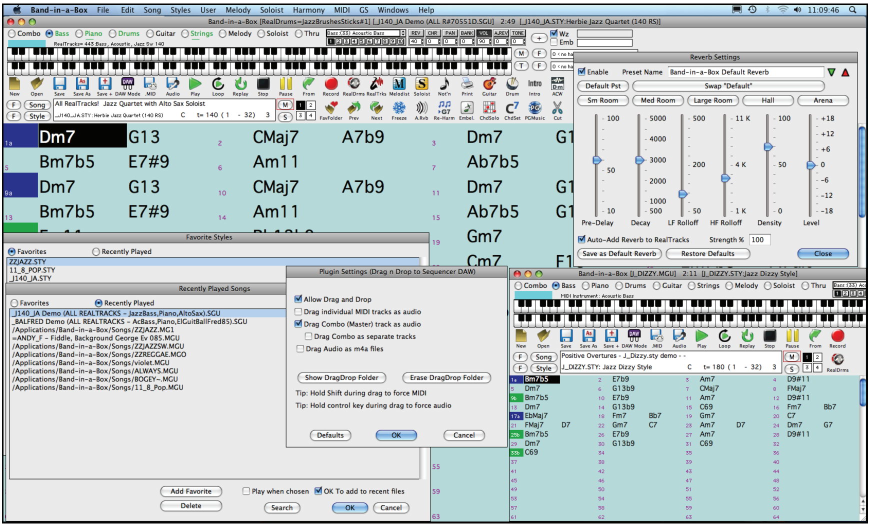
BAND-IN-A-BOX®

Version 2010 for Macintosh®


Reverb Settings
Favorite Styles
Recently Played Songs
Plugin Settings (Drag n Drop to Sequencer DAW)

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PATENTS

Band-in-a-Box is protected under US Patent 5990407. The TC-Helicon Harmony feature in Band-in-a-Box and PowerTracks Pro Audio is protected under US Patents 5567901, 5641926, 5986198, 34583, 296.80.173.9, PI9603819.5, 0368046, 0750776, 6,046,395, and patents pending.

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Chapter 1: Welcome to Band-in-a-Box!

Congratulations on your purchase of Band-in-a-Box 2010 for Macintosh, the favorite of musicians, students, and songwriters everywhere. Get ready to have fun!

BAND IN A BOX

What is Band-in-a-Box?

Band-in-a-Box is an intelligent automatic accompaniment program for your multimedia computer.

You can hear and play along to many song ideas and go from “nothing” to “something” in a very short period of time with Band-in-a-Box as your “on demand” backup band.

Band-in-a-Box is so easy to use!

Just type in the chords for any song using standard chord symbols (like C, Fm7, or C13b9), choose the style you’d like, and Band-in-a-Box does the rest, automatically generating a complete professional-quality arrangement of piano, bass, drums, guitar, and strings or horns in a wide variety of popular styles plus optional live audio tracks with RealDrums and RealTracks.

And that’s not all...

Band-in-a-Box is a powerful and creative music composition tool for exploring and developing musical ideas with near-instantaneous feedback. Over the years, many powerful and practical features have been added to Band-in-a-Box, earning it a reputation as the “one music program you can’t do without.” In addition to its basic ability to “think” like a musician, the musical intelligence of Band-in-a-Box has grown to include improvisation, harmonization, and even songwriting! Its musical content embraces literally thousand of musical idioms and styles, all taken to new levels of quality and professionalism with the addition of RealDrums and RealTracks - live recordings by top studio musicians that add the human element to Band-in-a-Box arrangements, bringing your work to life.

As well as essential features like on-screen notation and professional lead sheet printouts, Band-in-a-Box supports your music making with unique and powerful features of its own. The Audio Chord Wizard has the amazing ability to analyze, extract, and show the chords from audio recordings on-screen for play along, and then write them to the Band-in-a-Box chordsheet. The MIDI Chord Wizard does the same thing for MIDI files. The DAW Plug-in Mode makes it easy to drag and drop tracks from Band-in-a-Box into your favorite sequencer (GarageBand, ProTools, Logic, Nuendo, Reaper and more).

Output your Band-in-a-Box songs in print or as a graphics file for web publication or to e-mail to a friend. And when you're ready to let others hear your composition, you can quickly and easily render your song to popular audio formats for burning to CD or uploading to the Internet.

There are many, many more features for song creation, practice, study, and fun waiting for you in the one-and-only Band-in-a-Box.

Let’s get started!

A note about this manual. This book is your everyday reference and guide to the program and its features. See *Help|View Band-in-a-Box Manual* for the full manual.

Chapter 2: QuickStart Tutorial

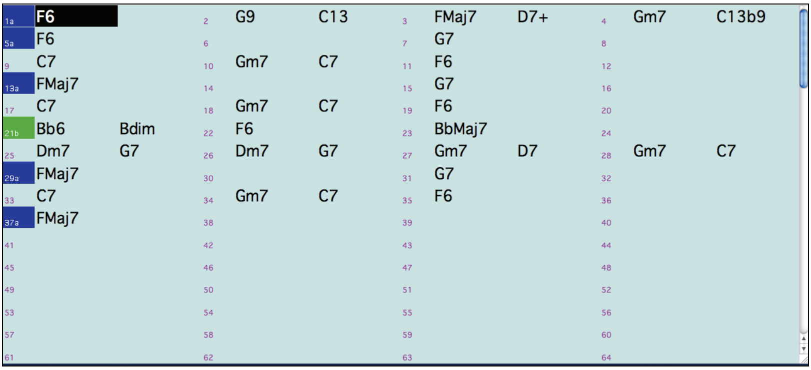
Creating music with Band-in-a-Box is as easy as 1-2-3! In this tutorial, you'll see just how easy it is to get Band-in-a-Box making music for you.

Step 1 – Enter the Chords

There are numerous ways of entering chords into Band-in-a-Box. We'll discuss five fast ways of entering chords:

1. Using the Computer Keyboard
2. Playing directly on a MIDI Controller Keyboard
3. Using the Chord Builder
4. Importing Chords from a MIDI file
5. Loading an Existing Band-in-a-Box Format Song

On the main screen of the program, you'll see an area called the chordsheet.



1a	F6		2	G9	C13	3	FMaj7	D7+	4	Gm7	C13b9
5a	F6		6			7	G7		8		
9	C7		10	Gm7	C7	11	F6		12		
13a	FMaj7		14			15	G7		16		
17	C7		18	Gm7	C7	19	F6		20		
21b	Bb6	Bdim	22	F6		23	BbMaj7		24		
25	Dm7	G7	26	Dm7	G7	27	Gm7	D7	28	Gm7	C7
29a	FMaj7		30			31	G7		32		
33	C7		34	Gm7	C7	35	F6		36		
37a	FMaj7		38			39			40		
41			42			43			44		
45			46			47			48		
49			50			51			52		
53			54			55			56		
57			58			59			60		
61			62			63			64		

Each of the numbered cells on the chordsheet represents a bar. In this example, you can see that there is an F6 chord in the first bar of this song. Similarly, one row down, you can see an F6 chord in bar 5, and later in the song, a G7 in bar 7.

Notice the box in the first half of bar 1. This is the highlight cell, and it represents the bar you are currently working on. You can move the highlight cell around using the cursor keys, or select a specific bar using the mouse.

Enter Chords Using the Computer Keyboard

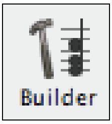
To enter a specific chord, move the highlight cell to where you want to place the chord. For example, if you wanted to add (or change) a chord in bar 20, you would highlight bar 20 on the chordsheet. Next, type in your chords. If you want an F7 at bar 2, type F and 7 on your keyboard and press **Return**. Notice that when you use the **Return** key, the highlight cell moves to the second half of the bar. You could then enter another chord at beat 3. Chords are commonly typed using standard chord symbols (like C or Fm7 or Bb7 or Bb13#9/E), but you can enter them in any of the supported chord symbol display formats like Roman Numerals, Nashville Notation, and Solfeggio.

Enter Chords Using a MIDI Controller Keyboard

If you have a MIDI controller keyboard, you can use it to enter chords into Band-in-a-Box. First, you must make sure that your cables are properly connected and you have the correct input drivers selected.

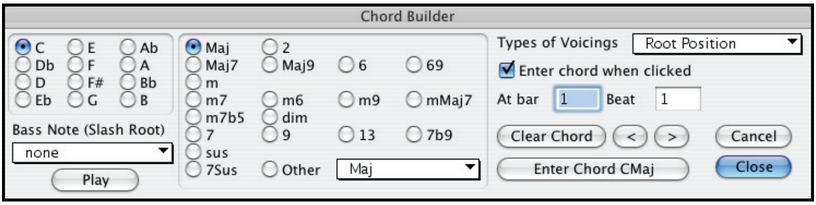
If you play a chord on your MIDI keyboard, and then press **Ctrl+Return**, the chord will be entered into the chordsheet at the current highlight cell position.

Enter Chords Using the Chord Builder



Press the Chord Builder button.

This opens the **Chord Builder** dialog with a list of chord roots and extensions.


Chord Builder
Clear Chord
<
>
Cancel
Close
Enter Chord CMaj
Play

● C ○ E ○ Ab
○ Db ○ F ○ A
○ D ○ F# ○ Bb
○ Eb ○ G ○ B

Bass Note (Slash Root): none

● Maj ○ 2
○ Maj7 ○ Maj9 ○ 6 ○ 69
○ m
○ m7 ○ m6 ○ m9 ○ mMaj7
○ m7b5 ○ dim
○ 7 ○ 9 ○ 13 ○ 7b9
○ sus
○ 7Sus ○ Other: Maj

Types of Voicings: Root Position

☑ Enter chord when clicked

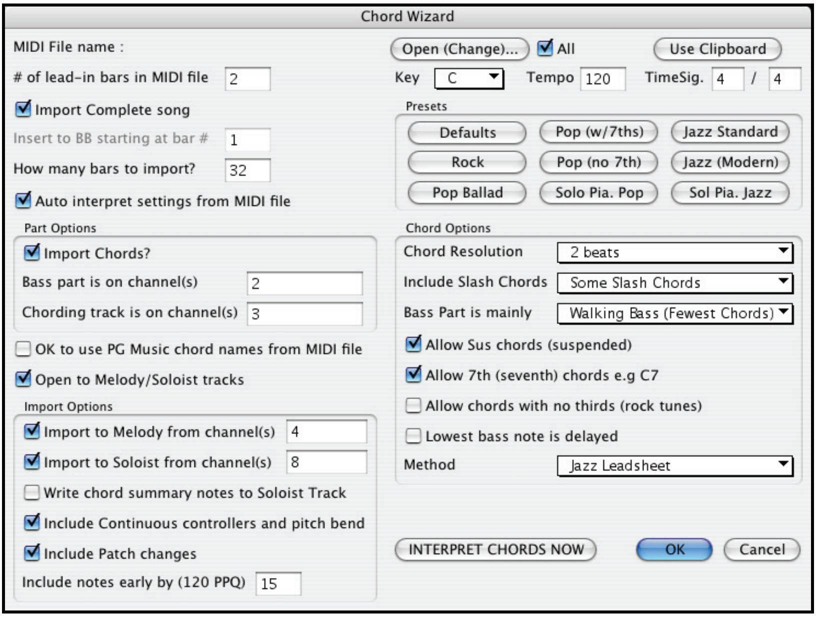
At bar: 1 Beat: 1

Chord Builder Dialog

To enter a chord at the current bar, select the chord root from the left pane, and then the extension on the right pane. Pressing [Enter Chord ___] enters the chord and advances the highlight cell to the next half bar.

Import Chords from a MIDI File

Band-in-a-Box can import chords from an existing MIDI file with the Chord Wizard.


Chord Wizard
Open (Change)...
Use Clipboard
Presets
Defaults
Pop (w/7ths)
Jazz Standard
Rock
Pop (no 7th)
Jazz (Modern)
Pop Ballad
Solo Pia. Pop
Sol Pia. Jazz
INTERPRET CHORDS NOW
OK
Cancel

MIDI File name :

# of lead-in bars in MIDI file: 2

☑ Import Complete song

Insert to BB starting at bar #: 1

How many bars to import?: 32

☑ Auto interpret settings from MIDI file

Part Options

☑ Import Chords?

Bass part is on channel(s): 2

Chording track is on channel(s): 3

☐ OK to use PG Music chord names from MIDI file

☑ Open to Melody/Soloist tracks

Import Options

☑ Import to Melody from channel(s): 4

☑ Import to Soloist from channel(s): 8

☐ Write chord summary notes to Soloist Track

☑ Include Continuous controllers and pitch bend

☑ Include Patch changes

Include notes early by (120 PPQ): 15

☑ All

Key: C Tempo: 120 TimeSig.: 4 / 4

Chord Options

Chord Resolution: 2 beats

Include Slash Chords: Some Slash Chords

Bass Part is mainly: Walking Bass (Fewest Chords)

☑ Allow Sus chords (suspended)

☑ Allow 7th (seventh) chords e.g C7

☐ Allow chords with no thirds (rock tunes)

☐ Lowest bass note is delayed

Method: Jazz Leadsheet

Choose *File | Import Chords from MIDI File* on the File menu, or use the keystrokes **Ctrl+Option+I**, to open the **Chord Wizard** dialog.

When the Chord Wizard dialog opens, press the [Open (Change)…] button to choose the MIDI file that you want Band-in-a-Box to interpret the chords from.

To help Band-in-a-Box interpret the chords better, you can choose a preset for the song. Choose from among such genres as Pop, Rock, or Jazz Standard.

Loading an existing Band-in-a-Box format song

Press the [song] button. The first time you use this button, Band-in-a-Box will offer to build a song list for you. We've included many demo songs for you to use, and they are listed in the song list.

You could also load a pre-existing song by using the *File | Open song…* menu item, or by pressing the **F3** function key, which will launch the familiar Macintosh file dialog. Note that most songs will automatically load a "Style," which we'll learn about in the next section.

Going to the next step …

Now that you have chords on your chordsheet, you are ready to move on to step number two.

Step 2 – Choose a Style

Band-in-a-Box creates backing arrangements based on the chords you type in, applied to a particular Style.

What's a Style?

A style is a set of rules that determine how Band-in-a-Box creates music using your chords. By adjusting the rules, we have created hundreds of styles that are appropriate for everything from Country to Bebop. Some style examples would be Jazz Swing, Blues Shuffle, Hip Hop, Country 4/4, Pop Ballad, Waltz and Medium Rock to name just a few. If you don't find a pre-made style that suits your tastes, create one from scratch using the StyleMaker. Making custom styles with the StyleMaker is explained in detail in the full documentation.

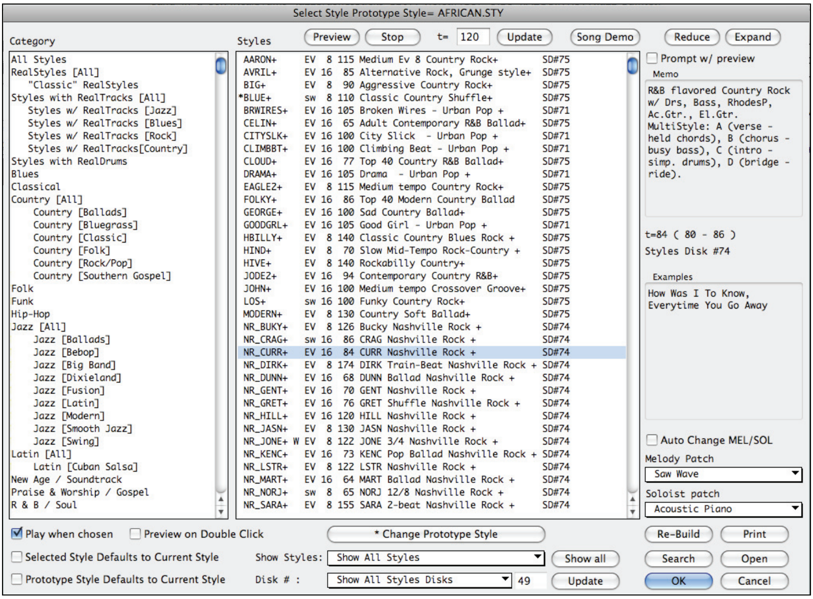
Four Fast ways to Open a Style

Method 1: From Disk

To open a user style from disk, you can just type the **F9** key. You will be presented with the familiar Macintosh file dialog from which you can select a specific style from the Styles folder.

Method 2: The StylePicker

You can use the **StylePicker** window to select your style. Select the **[Style]** button above the chordsheet, or type **Ctrl+F9** on your computer keyboard.



Select Style Prototype Style= AFRICAN.STY

```
 AARON+     EV  8 115 Medium Ev 8 Country Rock+          SD#75
 AVRIL+     EV 16  85 Alternative Rock, Grunge style+    SD#75
 BIG+       EV  8  90 Aggressive Country Rock+           SD#75
*BLUE+      sw  8 110 Classic Country Shuffle+           SD#75
 BRWIRES+   EV 16 105 Broken Wires - Urban Pop +         SD#71
 CELIN+     EV 16  65 Adult Contemporary R&B Ballad+     SD#75
 CITYSLK+   EV 16 100 City Slick  - Urban Pop +          SD#71
 CLIMBBT+   EV 16 100 Climbing Beat - Urban Pop +        SD#71
 CLOUD+     EV 16  77 Top 40 Country R&B Ballad+         SD#75
 DRAMA+     EV 16 105 Drama  - Urban Pop +               SD#71
 EAGLEZ+    EV  8 115 Medium tempo Country Rock+         SD#75
 FOLKY+     EV 16  86 Top 40 Modern Country Ballad       SD#75
 GEORGE+    EV 16 100 Sad Country Ballad+                SD#75
 GOODGRL+   EV 16 105 Good Girl - Urban Pop +            SD#71
 HBILLY+    EV  8 140 Classic Country Blues Rock +       SD#75
 HIND+      EV  8  70 Slow Mid-Tempo Rock-Country +      SD#75
 HIVE+      EV  8 140 Rockabilly Country+                SD#75
 JODEZ+     EV 16  94 Contemporary Country R&B+          SD#75
 JOHN+      EV 16 100 Medium tempo Crossover Groove+     SD#75
 LOS+       sw 16 100 Funky Country Rock+                SD#75
 MODERN+    EV  8 130 Country Soft Ballad+               SD#75
 NR_BUKY+   EV  8 126 Bucky Nashville Rock +             SD#74
 NR_CRAG+   sw 16  86 CRAG Nashville Rock +              SD#74
 NR_CURR+   EV 16  84 CURR Nashville Rock +              SD#74
 NR_DIRK+   EV  8 174 DIRK Train-Beat Nashville Rock + SD#74
 NR_DUNN+   EV 16  68 DUNN Ballad Nashville Rock +       SD#74
 NR_GENT+   EV 16  70 GENT Nashville Rock +              SD#74
 NR_GRET+   EV 16  76 GRET Shuffle Nashville Rock +      SD#74
 NR_HILL+   EV 16 120 HILL Nashville Rock +              SD#74
 NR_JASN+   EV  8 130 JASN Nashville Rock +              SD#74
 NR_JONE+ W EV  8 122 JONE 3/4 Nashville Rock +          SD#74
 NR_KENC+   EV 16  73 KENC Pop Ballad Nashville Rock + SD#74
 NR_LSTR+   EV  8 122 LSTR Nashville Rock +              SD#74
 NR_MART+   EV 16  64 MART Ballad Nashville Rock +       SD#74
 NR_NORJ+   sw  8  65 NORJ 12/8 Nashville Rock +         SD#74
 NR_SARA+   EV  8 155 SARA 2-beat Nashville Rock +       SD#74
```

t= 120

☐ Prompt w/ preview

Memo

R&B flavored Country Rock w/ Drs, Bass, RhodesP, Ac.Gtr., El.Gtr. MultiStyle: A (verse - held chords), B (chorus - busy bass), C (intro - simp. drums), D (bridge - ride).

t=84 (80 - 86)

Styles Disk #74

Examples

How Was I To Know,
Everytime You Go Away

☐ Auto Change MEL/SOL

Melody Patch: Saw Wave

Soloist patch: Acoustic Piano

☑ Play when chosen

☐ Preview on Double Click

☐ Selected Style Defaults to Current Style

☐ Prototype Style Defaults to Current Style

Show Styles: Show All Styles

Disk # : Show All Styles Disks 49

Category
All Styles
RealStyles [All]
"Classic" RealStyles
Styles with RealTracks [All]
Styles w/ RealTracks [Jazz]
Styles w/ RealTracks [Blues]
Styles w/ RealTracks [Rock]
Styles w/ RealTracks[Country]
Styles with RealDrums
Blues
Classical
Country [All]
Country [Ballads]
Country [Bluegrass]
Country [Classic]
Country [Folk]
Country [Rock/Pop]
Country [Southern Gospel]
Folk
Funk
Hip-Hop
Jazz [All]
Jazz [Ballads]
Jazz [Bebop]
Jazz [Big Band]
Jazz [Dixieland]
Jazz [Fusion]
Jazz [Latin]
Jazz [Modern]
Jazz [Smooth Jazz]
Jazz [Swing]
Latin [All]
Latin [Cuban Salsa]
New Age / Soundtrack
Praise & Worship / Gospel
R & B / Soul
Styles
Preview
Stop
Update
Song Demo
Reduce
Expand
* Change Prototype Style
Show all
Update
Re-Build
Print
Search
Open
OK
Cancel

Selecting a Style using the StylePicker.

This window shows styles listed by categories. RealStyles are styles entirely made with RealTracks and RealDrums. Styles with RealTracks use a combination of RealTracks and MIDI instruments. MultiStyles are styles with more variations than the standard "a" and "b" substyles.

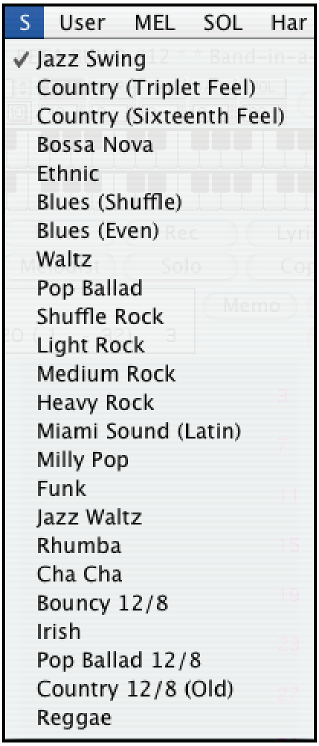
Select a Set or genre from the left pane, and choose the specific style on the right pane. There are memos and examples for each of the styles. Styles with a similar feel and tempo range to the current selection (prototype) are marked with an (*) asterisk. These styles are possible substitutes for the prototype. Styles marked with a (^) caret symbol are similar in feel but have a different tempo range. The style of your song can be changed at any bar by pressing the **F5** key to launch the **Edit Bar Settings** dialog.

Method 3: Favorites

Styles that you've used previously show up in the Favorite Styles dialog. Choose this from the menu *User | Load Favorite Styles…* or type **Shift+F9** on your computer keyboard, or click on the **[F]** button to the left of the **[Style]** StylePicker button. You can choose to save a Favorites set for use later. You can also load a set of favorite styles this way.

Method 4: Quick Pick

You can choose from among the 24 "built-in" styles. This list provides a quick way to choose from among the most popular music genres.

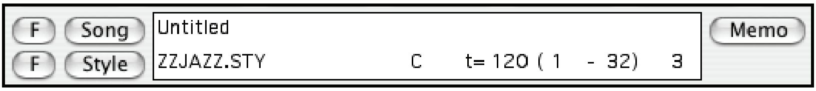

S
User
MEL
SOL
Har
✓ Jazz Swing
Country (Triplet Feel)
Country (Sixteenth Feel)
Bossa Nova
Ethnic
Blues (Shuffle)
Blues (Even)
Waltz
Pop Ballad
Shuffle Rock
Light Rock
Medium Rock
Heavy Rock
Miami Sound (Latin)
Milly Pop
Funk
Jazz Waltz
Rhumba
Cha Cha
Bouncy 12/8
Irish
Pop Ballad 12/8
Country 12/8 (Old)
Reggae

Step 3 – Play your song!

We've entered chords on the chordsheet and chosen a style. Now it's time to play the song! First we need to tell Band-in-a-Box how long our song is, how many times we want the program to play through the chords, in what key, and how fast.

Framing the Song

To tell Band-in-a-Box where the start and end of the song is, we look at the middle of the Band-in-a-Box main screen.


F
Song
F
Style
Memo

Untitled

ZZJAZZ.STY C t= 120 (1 - 32) 3

Locate the framing settings; there are three of them. The numbers (1-32) in brackets are the bar numbers for the beginning and the end of the Chorus. The number 3 to the right of the brackets is the number of times the Chorus repeats. In the example above, the Chorus starts at bar 1, ends on bar 32, and is going to play 3 times. You can change these settings to play more choruses, or make the Chorus start later, for example in the case where you want an intro to play.

Setting the Key

In the example shown, the key is set to C but you can choose any key by clicking on the key signature and choosing from a list. If you do change the key, Band-in-a-Box will offer to transpose the chordsheet for you. If you've entered a progression that you intend for a particular key, and then choose the key afterward, you should say no when asked to transpose the chordsheet.

Setting the Tempo

If you know the tempo value of your song, you can enter it in the tempo box. The song example above has a tempo of 120. There is an even faster way to enter a tempo. Locate the minus key [-] and the equals key [=] in the number row of your computer keyboard, they are usually next to each other. If you tap the [-] key 4 times at your tempo, Band-in-a-Box will set the tempo automatically for you. If you tap the [=] key four times, Band-in-a-Box will set the tempo and begin song playback!

Press Play

When you're ready, just press the [Play] button or the **F4** function key and Band-in-a-Box will immediately generate and play a professional arrangement of your song using the settings and the style you selected.

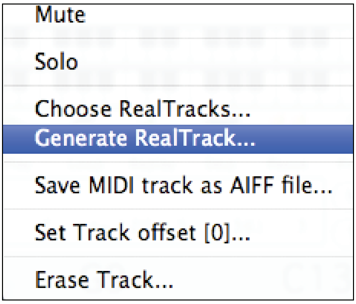
More fun with Band-in-a-Box.

It's that easy to start making music with Band-in-a-Box, but there are many more powerful features for you to discover. For a start, you could add a human element to your arrangement with RealTracks and RealDrums.

Add RealTracks and RealDrums

RealDrums and RealTracks add accompaniment by top studio musicians to your songs. RealDrums replace the MIDI Drum track with real recordings of top studio Jazz, Rock, and Country drummers. These are not "samples," but are full recordings, lasting from 1 to 8 bars at a time, and playing along in perfect sync with the other Band-in-a-Box tracks.

RealTracks instruments include guitars, piano, bass, saxes, trumpet, trombone, pedal steel, fiddle, banjo, mandolin and many more. These tracks replace the MIDI track for that instrument, and can be controlled just like the MIDI instrument (volume changes, muting etc.). Best of all, they follow the chord progression that you have entered, so that you hear an authentic audio accompaniment to your song.



Any track can be converted from a MIDI track into a Real track from the contextual menu on the main screen. Just right click (or **Control+click** or double click) on the part name to open the menu and then select "Generate RealTrack" (or RealDrums).

You will then be shown a list of all the available instruments and styles to make your selection.

Now it's time to make music with Band-in-a-Box…

Have Fun!

Chapter 3: Band-in-a-Box 2010 for Macintosh

Summary of New Features

Overview

Band-in-a-Box 2010 for Macintosh is here with over 50 cool new features!

There are some exciting new features in Band-in-a-Box. We've added a new "Plug-in" mode, allowing you to simply Drag-n-Drop tracks between Band-in-a-Box and your favorite sequencer (GarageBand, ProTools, Logic, Nuendo, Reaper and more). RealTracks generate much faster now, typically 4X faster. RealTracks now support Shots, Holds, and Pushes. Time for generating MIDI arrangement is much faster - now "instantaneous" (less than 1 second). Endings are improved, and RealTracks endings are now 4 bars long, giving time for the natural decay of the instruments. Individual tracks (MIDI or Real) can be frozen now, so the arrangements can be saved and fixed, and will replay quickly without need for regeneration. Soloist RealTracks are now saved with the song. We've added Multiple Undo support, up to 999 levels of Undo. There are new Reverb and Bass/Treble controls for each track, allowing you to add these to individual RealTracks. All settings are now saved with each song. And many more!

The Details

The New Features in Band-in-a-Box 2010 for Macintosh are...

There is now a **"Plug-in" mode** for your favorite sequencer (**GarageBand, ProTools, Logic, Nuendo, Reaper and more**). With the new plug-in mode, Band-in-a-Box is open as a small window, and acts as a plug-in for your favorite DAW/sequencer, so that you can **Drag-n-Drop MIDI and audio (AIFF) tracks from Band-in-a-Box to your favorite sequencer.** Work in your favorite sequencer, type a progression in Band-in-a-Box, and then simply drag the track from Band-in-a-Box to your sequencer's track at the desired track and bar location.

No more long waits for RealTracks to generate! RealTracks generate much faster, **4X faster** on average. A typical song with RealTracks that took 20 seconds to generate will now generate in about 5 seconds. And if you freeze some or all tracks in the song (see below), playback of RealTracks is almost instantaneous.

Time for generating MIDI arrangement is much faster - now "instantaneous" (less than 1 second)!

Freezing (locking) MIDI tracks or RealTracks/RealDrums. Any track (MIDI or Real) can now be frozen. When frozen, it won't be changed or re-generated. This saves time when replaying previous songs, and allows you to freeze an arrangement that you like. If you freeze the whole song, you don't have to wait at all for the song to regenerate. Next time you play, it is ready to go.

All Tracks can be Edited and Saved. MIDI tracks for bass, drums, piano, guitar and strings can now be edited, and saved with the file. If you freeze a track, edits can be still made to it, because it is only frozen from Band-in-a-Box making changes to it (you can still edit it), so that the MIDI track will be saved to the file. So you can customize the bass part to match a certain song, and save it with a frozen bass part, so Band-in-a-Box won't overwrite your edits. This includes RealCharts – if you wanted to edit the notation of a RealTracks solo for example.

Soloist generated RealTracks are now saved with the song, so you will hear the RealTracks play the same solo when you reload the song.

RealTracks now support new features, including **Shots, Holds, and Pushes**. Simply type in the chords as you normally would, adding periods (…) for shots and holds, and the RealTracks will play them. Note for this, you need the installer that creates a LibraryM/Holds folder in your RealTracks folder.

RealTracks endings have been enhanced, and are now 4-bar endings instead of 2-bar, allowing time for a natural decay of the instruments.

Multiple Undo support. Up to 999 levels of undo (configurable).

Always save all song settings. Now all settings are saved with songs, including patches, reverbs, volume, etc., so that the song will play the same way each time, without having to set this in the Save With Patches dialog.

Reverb control added for individual tracks with RealTracks or RealDrums, so you can easily add reverb (0 to 127) for any RealTrack. Reverb type is also settable, and saved with the song.

Bass/Treble Tone Control added for individual tracks with RealTracks or RealDrums, so you can easily adjust the bass/treble EQ for any RealTrack. Settings save with the song.

Band-in-a-Box window is now sizable, when size changes, chordsheet, notation, and other windows redraw in proportion to the new size. This allows you to have Band-in-a-Box open as a small window on screen with other programs, and you still see a full chordsheet. The screen size is remembered between sessions.

New favorite songs/styles dialog, with separate lists of "recently played" and favorite songs or styles. The previous "favorite" songs/styles dialog was a list of recently used songs/styles. Now there are 2 tabs in this dialog, showing you both recently used songs/styles, and a new list of "favorites" that you select as a favorite songs or styles. You can add an unlimited number of favorites.

Double-time and half-time support for RealTracks added. Now you can play any RealTracks at half-time or double-time. This allows you, for example, in a ballad at a tempo of 70, to add a RealTracks Sax solo with tempo of 140, and play it as a double-time, which will match the ballad tempo of 70. So now all of your existing RealTracks can be used at 3 different tempos (normal, half-time, double-time).

Tempo swapping of similar RealTracks. You can use this feature either automatically or manually. If you set "Auto RealTracks substitution based on tempo" to true in the RealTracks Settings dialog or Additional Song Settings dialog, Band-in-a-Box will automatically choose the best one to use. For example, if you have a ballad loaded, with an Acoustic Bass RealTracks at a tempo of 60, and you speed up the tempo to 140, and press [Play] button, Band-in-a-Box will automatically choose an Acoustic Bass RealTracks closer to the tempo of 140, if it is the same genre and feel. This means you can use a simple Jazz style, and play it at various tempos, without having to set the best RealTracks based on tempos. If you don't want this feature to work automatically, then set "Auto RealTracks substitution based on tempo" to false. The RealTracks that support the Tempo Swapping are listed in the next to last column of the Assign RealTracks to Track dialog.

RealTracks Picker dialog enhanced:

- Opens up faster.
- New columns are added (tempo swappable, holds type).

RealDrums Picker dialog has been enhanced, with information about **Artist name, Artist bio, and RealDrums Set number**.

Rendering now has a Normalize option, to normalize individual tracks or the complete arrangement. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized.

Songs that are "Saved-As" a different name now have the new name added to the **Recently Played Song** dialog.

Support enhanced for non-concert instruments (Bb/Eb sax, trumpet etc.). Now when the chordsheet is transposed, you can **type in chords in the transposed key**, and they will show up as you have entered them, instead of requiring you to enter the chords in the concert key.

More Soloists are now available, up to 2000.

Many messages changed to "yellow alerts" at top right of screen, so you don't have to respond to the message, interrupting work flow.

Looped playback of any selected region. On the Chordsheet window (not the Notation window), select a region of bars, and press the [Loop] playback button on the toolbar. The selected region will loop. You can change the looped section during playback. Pressing [Loop] button again will turn off looping.

Mouse scroll wheel support added to the main window, notation window, and many dialogs.

Ability to have endings use a "held chord," (like C...). (RealTracks and MIDI)

For songs with no ending, the last chord of the song can be a held chord (like C...). (RealTracks and MIDI)

New RealTracks PAKs!

There are 101 new RealTracks sets available, with special packages for **Jazz**, **Rock-Pop**, and **Country**.

These new RealTracks add to a large existing library of Jazz, Country, Rock, Pop, Metal, Blues, and Bluegrass styles and more - all recorded by top studio musicians and recording artists. The total number of RealTracks available is now over 400, with more to come in a wide variety of popular styles and genres.

RealTracks sets are available separately for **$29 each** and they also come in specially priced PAKs for bundling with your favorite Band-in-a-Box package. They come included in the premium value versions of the Band-in-a-Box program.

RealPAK: Jazz 3

- 6 RealTracks Sets (34 styles)
- 1 RealDrums Set (3 style groups)

RealPAK: Rock-Pop 3

- 5 RealTracks Sets (33 styles)
- 1 RealDrums Set (4 style groups)

RealPAK: Country 3

- 5 RealTracks Sets (34 styles)
- 1 RealDrums Set (2 style groups)

QuickStart Tutorial

How to Use the New Features in Band-in-a-Box 2010

Band-in-a-Box 2010 is here with over 50 cool new features!

There are some exciting new features in Band-in-a-Box. We've added a new “Plug-in” mode, allowing you to simply Drag-n-Drop tracks between Band-in-a-Box and your favorite sequencer (GarageBand, ProTools, Logic, Nuendo, Reaper and more). RealTracks generate much faster now, typically 4X faster. RealTracks now support Shots, Holds, and Pushes. Time for generating MIDI arrangement is much faster - now “instantaneous” (less than 1 second). Endings are improved, and RealTracks endings are now 4 bars long, giving time for the natural decay of the instruments. Individual tracks (MIDI or Real) can be frozen now, so the arrangements can be saved and fixed, and will replay quickly without need for regeneration. Soloist RealTracks are now saved with the song. We added Multiple Undo support, up to 999 levels of Undo. There are new Reverb and Bass/Treble controls for each track, allowing you to add these to individual RealTracks. All settings are now saved with each song. And many more!

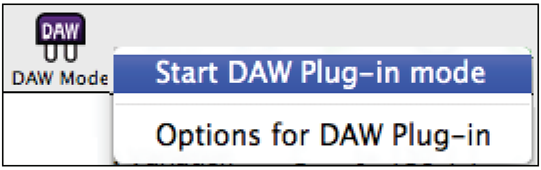
The New Features in Band-in-a-Box 2010 for Macintosh are...

DAW Plug-in Mode

There now is a **“Plug-in” mode** for your favorite sequencer (**GarageBand, ProTools, Logic, Nuendo, Reaper and more**). With the new plug-in mode, Band-in-a-Box is open as a small window, and acts as a plug-in for your favorite DAW sequencer, so you can **Drag-n-Drop MIDI and audio (AIFF, M4A) tracks from Band-in-a-Box to your favorite sequencer.** Work in your favorite sequencer, type a chord progression in Band-in-a-Box, drag the track button to the drop station (blue rectangle) at top left of the screen, and then drag that to your sequencer's track at the desired track and the bar location.

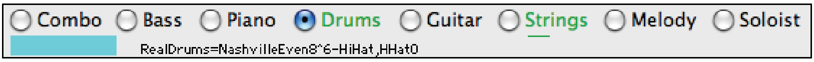
The DAW Plug-in mode is a mode within the regular Band-in-a-Box program. This mode allows you to transfer tracks or parts of tracks, to other DAW sequencers or Finder.

You can enter and exit the DAW plug-in mode easily.



Press the [**DAW Mode**] button on the Toolbar, then choose the menu item “*Start DAW Plug-in mode*” (or go to *Windows* menu and choose *Plug-in Mode for Sequencer-DAW*).

When you do this:

1. Window size of Band-in-a-Box changes to a small size (you can resize it to the size/position that you want, and it will remember that).
2. 
   ○ Combo ○ Bass ○ Piano ● Drums ○ Guitar ○ Strings ○ Melody ○ Soloist
RealDrums=NashvilleEven8^6-HiHat,HHat0
   You can now easily drag tracks from Band-in-a-Box to your DAW in 2-steps. First, drag the track button to the drop station (blue rectangle), and then when it turns green, drag that to your DAW’s track.

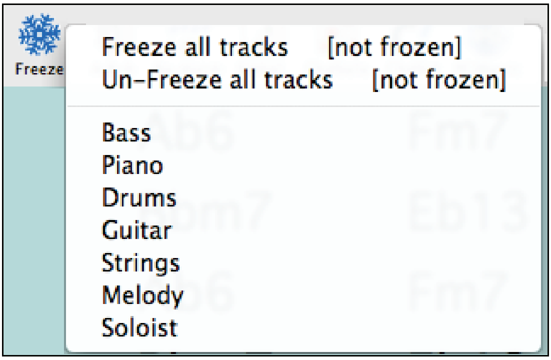
You can also drag files to other programs, besides DAW's, if they accept a drop of audio files (AIFF, M4A) or MIDI files. For example, Finder allows this.

Please see the **DAW Plug-In Mode** chapter for a full tutorial.

Freeze Tracks

Freezing (locking) MIDI or RealTracks/RealDrums

Any track (MIDI or RealTrack) can now be frozen. When frozen, it won't be changed or re-generated. This saves time when replaying previous songs, and allows you to freeze an arrangement that you like. If you freeze the whole song, you don't have to wait at all for the song to regenerate. Next time you play, it is ready to go.


Freeze
Freeze all tracks [not frozen]
Un-Freeze all tracks [not frozen]
Bass
Piano
Drums
Guitar
Strings
Melody
Soloist

You can make tracks Frozen by pressing the Freeze button (snowflake) on the toolbar, and then choosing which tracks that you want to freeze or unfreeze.

There are a number of reasons that you would freeze a track.

Reasons to Freeze a RealTracks track (audio):

- Frozen tracks will play back instantly, not requiring time to generate.
- They play back the same way each time, so if you like a solo, you can "freeze it."
- If you send a song to a friend as "frozen," they will hear the same performance.
- For the Soloist track, if you generate a solo, it can now be saved (by freezing the track).

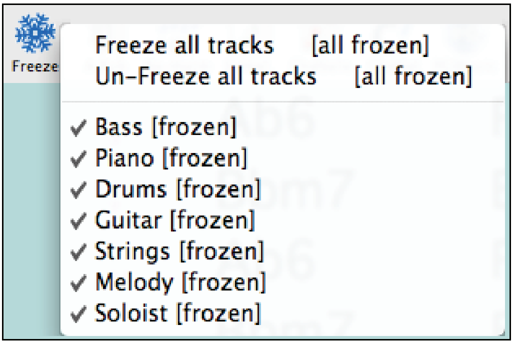
Reasons to Freeze a MIDI track:

- You can edit the MIDI data, to customize the performance to match a certain song, and this will be saved. Use the Notation window or Piano Roll to edit the track.

More reasons to freeze any track:

- Frozen tracks play back instantly, without requiring time to regenerate.
- They play back the same way each time.
- You can change the chord progression of the song, and have one part playing a different chord progression than the rest of the band. For example, type a "blowing" chord progression, generate a solo, freeze the solo track, then type a normal chord progression and generate the rest of the instruments (bass, guitar etc.) that will play the normal changes.
- Have different instruments play different styles. For example, the Bass could be generated using Reggae, then Frozen, and then the rest of the instruments generated using a Techno style.

Un-Freezing a Track(s)

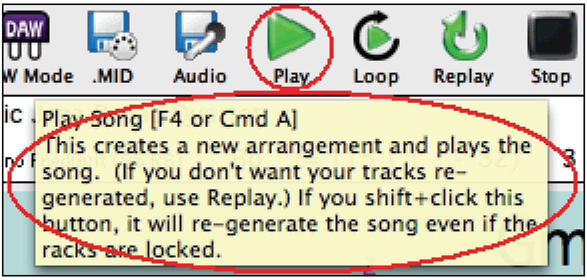

Freeze
Freeze all tracks [all frozen]
Un-Freeze all tracks [all frozen]
✓ Bass [frozen]
✓ Piano [frozen]
✓ Drums [frozen]
✓ Guitar [frozen]
✓ Strings [frozen]
✓ Melody [frozen]
✓ Soloist [frozen]

This is also done by the Freeze button. Choose a frozen track to un-freeze it, or choose "Un-Freeze all tracks."

Forcing Generation of a Song that is Frozen

Band-in-a-Box won't touch tracks that are frozen. But if you want to change that, without having to Un-Freeze the tracks, you can do this easily.

Hold down the SHIFT key as you press the [Play] button (the fly-by hint will remind you of that),


DAW
W Mode
.MID
Audio
Play
Loop
Replay
Stop

Play Song [F4 or Cmd A]
This creates a new arrangement and plays the song. (If you don't want your tracks re-generated, use Replay.) If you shift+click this button, it will re-generate the song even if the tracks are locked.

or go to the *Song* menu and choose *Generate (even if tracks are frozen)*.

Song
Generate (even if tracks are frozen)

When you do this, the song will regenerate, the tracks will be rewritten, and the song will stay frozen. So if you're freezing songs to get the instant playback with RealTracks, but get tired of the "same-old" frozen arrangement, just press SHIFT-PLAY, generate a new arrangement, and press SAVE. Then the new "fresh-frozen" arrangement will play instantly, even with many RealTracks.

Tip: Obviously, you wouldn't use this feature to force regeneration of a frozen song if you have made *custom edits* to the song that you don't want to lose, unless you've saved the song and have a backup copy.

All Tracks can be Edited and Saved.

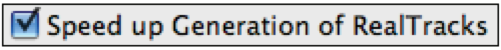
MIDI tracks for bass, drums, piano, guitar and strings can now be edited, and saved with the file. If you freeze a track, edits can still be made to it, because it is only frozen from Band-in-a-Box making changes to it (you can still edit it), so that the MIDI track will be saved to the file. So you can customize the bass part to match a certain song, and save it with a frozen bass part, so that Band-in-a-Box won't overwrite your edits. This includes RealCharts – if you wanted to edit the notation of a RealTracks solo for example.

To edit a MIDI track (bass, drums, piano, guitar, strings), or the MIDI part of a RealTracks that has a RealChart (MIDI transcribed solo), simply open up the Notation window (or Piano Roll window), and click on the track and edit it. Make sure to Freeze the track by pressing the Freeze button and choosing Freeze for that track, or right-clicking on the instrument at the top of the screen and choosing Freeze. Now your edited tracks will save with the song.

RealTracks Enhancements

No more long waits for RealTracks to generate!

RealTracks generate much faster, **4X faster** on average. A typical song with RealTracks that took 20 seconds to generate will now generate in about 5 seconds. And if you freeze some or all tracks in the song (see below), playback of RealTracks is almost instantaneous.



☑ Speed up Generation of RealTracks

This "speedup" feature works "automatically;" you should just notice that generation of RealTracks is much faster. This feature uses CPU resources during playback. If you have a multi-core machine, you may not notice this at all, since it will use different cores than the main Band-in-a-Box thread. If you have an old machine, low on memory, slow hard drive etc., you can disable this "speedup" feature. This will insure that your machine is doing less CPU work during playback. This is done in RealTracks Settings dialog.

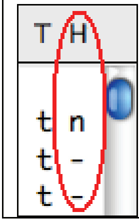
Soloist generated RealTracks are now saved with the song, so you will hear the RealTracks play the same solo when you reload the song.

When you generate a solo using RealTracks, Band-in-a-Box will remember this, and when you go to save the song, Band-in-a-Box will ask you if you want to save that solo (and thereby freeze the Soloist track). If you say yes, then the solo will play instantly the same way when the song is reloaded. Of course, you can freeze the soloist track yourself at any time. Note that only one solo can be saved. You can't generate a bunch of different segments of solos; only the last one will be saved.

Shots, Holds, and Pushes

RealTracks now support new features, including **Shots, Holds, and Pushes**. Simply type in the chords as you normally would, adding periods (…) for shots and holds, and the RealTracks will play them.

Note: You need the installer that creates a LibraryM/Holds folder in your RealTracks folder.



The "H" column of the RealTracks Assign dialog tells whether the RealTrack styles supports Shots, Holds and Pushes. If the column is blank, the selected RealTracks style has Holds, Shots and Pushes available. If there is an "n," holds are available from PG Music but not installed. If there is a "-," no holds are available for this style. The Holds files are a free upgrade, so you can download them from our web site pgmusic.com.

Assuming that you have the Holds files for the RealTracks that you are generating, then you just use Band-in-a-Box as you would normally, and type chords with shots (e.g. C..), holds (C…) or pushes (^C or ^^C for 8th or 16th note push), or combinations of push and hold (^C…).

4-bar Endings

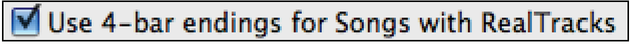
RealTracks endings have been enhanced, and are now **4-bar endings** instead of 2-bar, allowing time for a natural decay of the instruments.

By “4-bar endings” we are referring to a 2-bar ending that has additional two bars to allow for the natural decay of the audio instrument (instead of being quickly faded out). To add the 4-bar ending support, you need to have updated ST2 and XT2 files for the RealTracks. We are releasing many of these updated files with 2010 release, and will have free patches for the older RealTracks as they become available.

4-bar-endings are on by default. So if any of the RealTracks have 4-bar endings, then the arrangement will play as a 4-bar ending.

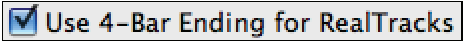
You can disable 4-bar endings:

- either globally using RealTracks Settings dialog,



☑ Use 4-bar endings for Songs with RealTracks

- or on a song-by-song basis, using Additional Song Settings dialog (*Song* | *Additional Song Settings*).

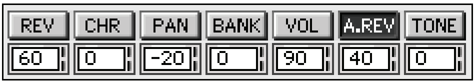


☑ Use 4-Bar Ending for RealTracks

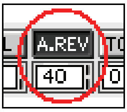
Currently, the only way to tell if a RealTracks has a 4-bar ending, is to either try it and see, or to look in the **Select Soloist** dialog (*Soloist* | *Generate and Play a Solo*), and see the name of the ST2 file (under the term database at the top right). Then check the date of the ST2 file. If it is Nov. 2009 or newer, then it should have a 4-bar ending. Check our pgmusic.com web site, as we are releasing free upgrade patches to add 4-bar endings to most of the RealTracks styles.

Audio Reverb

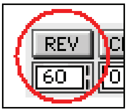
Reverb control are added for individual tracks with RealTracks or RealDrums, so you can easily add reverb (0 to 127) for any RealTrack. Reverb type is also settable, and saved with the song.



REV	CHR	PAN	BANK	VOL	A.REV	TONE
60	0	-20	0	90	40	0



At the top of the screen, there is an “A.REV” (Audio Reverb) control. Click on an instrument radio button, and then set the Audio Reverb for it.

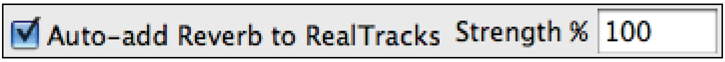


Note that this only applies to RealTracks, since MIDI tracks have MIDI Reverb, which is set via a “REV” control.

The Audio Reverb varies from 0 to 127. Adjust the value by clicking a key on the on-screen piano keyboard. Or right-click (or control-click) the control to enter a value. See the **RealTracks and RealDrums** chapter for more about this feature.

There is also a feature that automatically adds reverb to RealTracks, according to instrument type. (No Reverb is added to Bass, for example, but most instruments get reverb.)

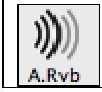
This feature defaults to on, but you can turn it off in **RealTracks Settings** or **Reverb Settings** dialog.



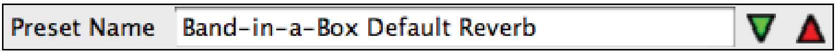
☑ Auto-add Reverb to RealTracks Strength % 100

If you just want more or less added, you can adjust the "Strength %." For example, the default adds a reverb of 40 to most tracks, but if you set the strength to 75%, then 30 will be added.

You can also set the type of reverb. The default is a "room" type of reverb.

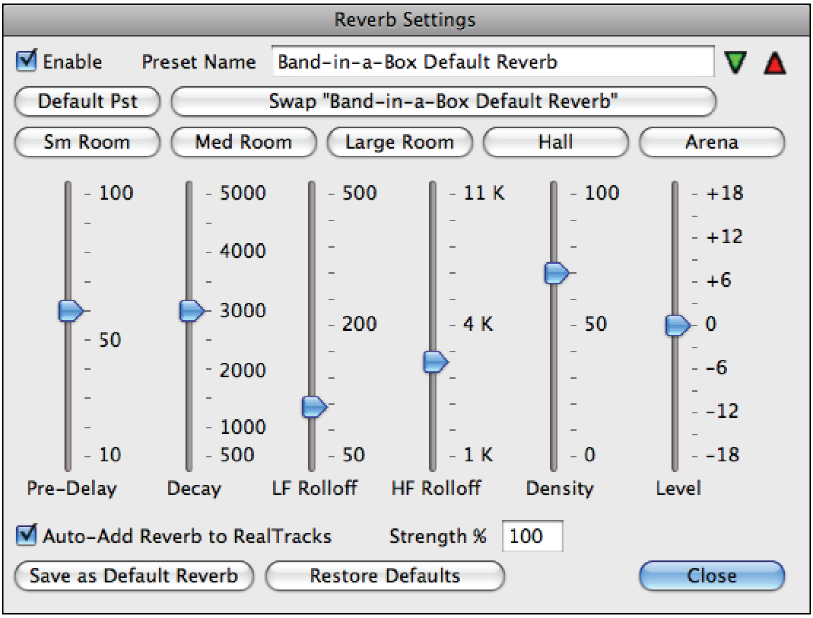


To do this, press the Audio Reverb button, and adjust the various parameters.



Preset Name Band-in-a-Box Default Reverb

You can then save your reverb types as presets, and the current settings will also be saved with the song. The presets all get saved to a PGReverbSettings.bin file in Band-in-a-Box/Preferences folder.

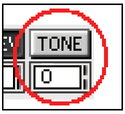

Reverb Settings
Default Pst
Swap "Band-in-a-Box Default Reverb"
Sm Room
Med Room
Large Room
Hall
Arena
100
50
10
Pre-Delay
5000
4000
3000
2000
1000
500
Decay
500
200
50
LF Rolloff
11 K
4 K
1 K
HF Rolloff
100
50
0
Density
+18
+12
+6
0
-6
-12
-18
Level
Save as Default Reverb
Restore Defaults
Close

☑ Enable Preset Name Band-in-a-Box Default Reverb

☑ Auto-Add Reverb to RealTracks Strength % 100

You can enable/disable Reverb. If you disable it, this will save some CPU cycles, so this might be advisable on an older/slower machine, if you hear that the audio is clicking or not keeping up.

Bass/Treble Tone Control has been added for individual tracks with RealTracks or RealDrums, so you can easily adjust the bass/treble EQ for any RealTrack. The settings are saved with the song.



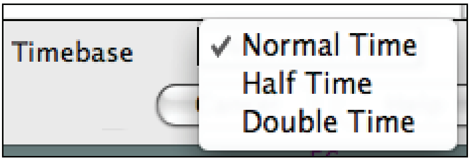
Choose an instrument (bass/drums/piano/guitar/strings/melody) and then use the "TONE" control to adjust the tone from -18 (maximum bass) to +18 (maximum treble). Default is 0.

Timebase and Tempo Controls

Double-time and half-time support for RealTracks

Now you can play any RealTracks at half-time or double-time. This allows you, for example, in a ballad at a tempo of 70, to add a RealTracks Sax solo with a tempo of 140, and play it as a double-time, which will match the ballad tempo of 70. So now all of your existing RealTracks can be used at 3 different tempos (normal, half-time, double-time).

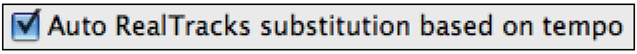
You can control over when/how RealTracks would play. To do this, open **Assign RealTracks to Track** dialog and use "Timebase" combo box.



Timebase ✓ Normal Time
Half Time
Double Time

Tempo swapping of similar RealTracks

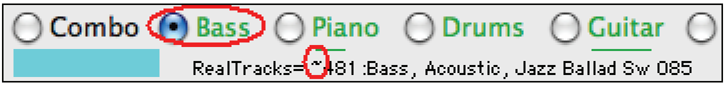
You can use this feature either automatically or manually. If you set "Auto RealTracks substitution based on tempo" to true in **RealTracks Settings** dialog or **Additional Song Settings** dialog, Band-in-a-Box will automatically choose the best one to use.



☑ Auto RealTracks substitution based on tempo

For example, if you have a ballad loaded, with an Acoustic Bass RealTracks at a tempo of 60, and you speed up the tempo to 140, and press [Play] button, Band-in-a-Box will automatically choose an Acoustic Bass RealTracks closer to the tempo of 140, if it is the same genre and feel. This means you can use a simple Jazz style, and play it at various tempos, without having to set the best RealTracks based on tempos. The RealTracks that support the Tempo Swapping are listed in the next to last column of the **RealTracks Assign** dialog.

For example, if we load in a Ballad Jazz style like _BALFRED.Style,

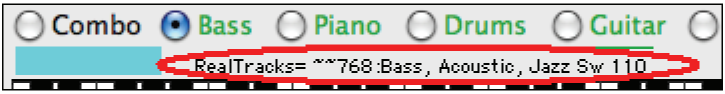


○ Combo ● Bass ○ Piano ○ Drums ○ Guitar ○

RealTracks=~481 :Bass, Acoustic, Jazz Ballad Sw 085

we can see that the name of the Bass RealTracks style has a tilde (~) symbol at the beginning. That indicates that it *could* be changed to a different RealTracks at a higher tempo.

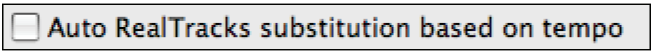
Now let's increase the tempo of the song to a higher tempo, like 115.



○ Combo ● Bass ○ Piano ○ Drums ○ Guitar ○

RealTracks= ~~768 :Bass, Acoustic, Jazz Sw 110

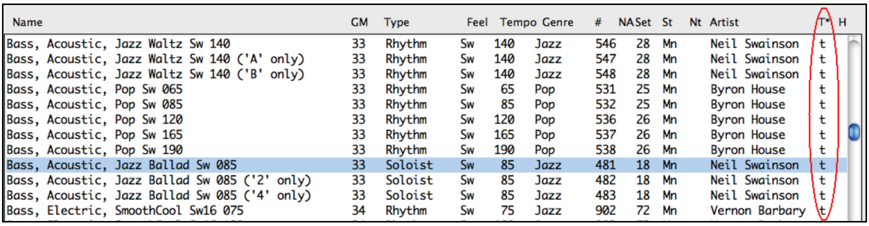
We will see that the name of the RealTracks switches to a different RealTracks, suitable for tempo=110.
So when you press [Play] button, you'll hear the RealTracks closest to your tempo, without having to do anything to make this happen.



☐ Auto RealTracks substitution based on tempo

If you don't want this feature to happen automatically, then set "Auto RealTracks substitution based on tempo" to false. Then, if you have similar RealTracks available at different tempos, Band-in-a-Box will simply tell you there is a better one to choose.

The "T" column of the RealTracks Assign dialog shows which RealTracks are eligible for Tempo Swapping. The tempo swapping only occurs if you have the RealTracks in your installation.

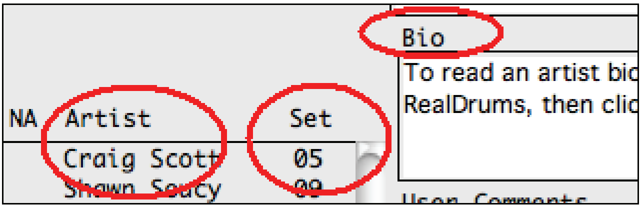


Name	GM	Type	Feel	Tempo	Genre	#	NA	Set	St	Nt	Artist	T*	H
Bass, Acoustic, Jazz Waltz Sw 140	33	Rhythm	Sw	140	Jazz	546		28	Mn		Neil Swainson	t	
Bass, Acoustic, Jazz Waltz Sw 140 ('A' only)	33	Rhythm	Sw	140	Jazz	547		28	Mn		Neil Swainson	t	
Bass, Acoustic, Jazz Waltz Sw 140 ('B' only)	33	Rhythm	Sw	140	Jazz	548		28	Mn		Neil Swainson	t	
Bass, Acoustic, Pop Sw 065	33	Rhythm	Sw	65	Pop	531		25	Mn		Byron House	t	
Bass, Acoustic, Pop Sw 085	33	Rhythm	Sw	85	Pop	532		25	Mn		Byron House	t	
Bass, Acoustic, Pop Sw 120	33	Rhythm	Sw	120	Pop	536		26	Mn		Byron House	t	
Bass, Acoustic, Pop Sw 165	33	Rhythm	Sw	165	Pop	537		26	Mn		Byron House	t	
Bass, Acoustic, Pop Sw 190	33	Rhythm	Sw	190	Pop	538		26	Mn		Byron House	t	
Bass, Acoustic, Jazz Ballad Sw 085	33	Soloist	Sw	85	Jazz	481		18	Mn		Neil Swainson	t	
Bass, Acoustic, Jazz Ballad Sw 085 ('2' only)	33	Soloist	Sw	85	Jazz	482		18	Mn		Neil Swainson	t	
Bass, Acoustic, Jazz Ballad Sw 085 ('4' only)	33	Soloist	Sw	85	Jazz	483		18	Mn		Neil Swainson	t	
Bass, Electric, SmoothCool Sw16 075	34	Rhythm	Sw	75	Jazz	902		72	Mn		Vernon Barbary	t	

RealTracks Picker dialog enhanced.

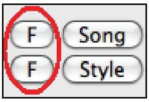
- Opens up faster.
- New columns are added (tempo swappable, holds type).

RealDrums Picker dialog has been enhanced, with information about **Artist name, Artist bio, and RealDrums Set number**.

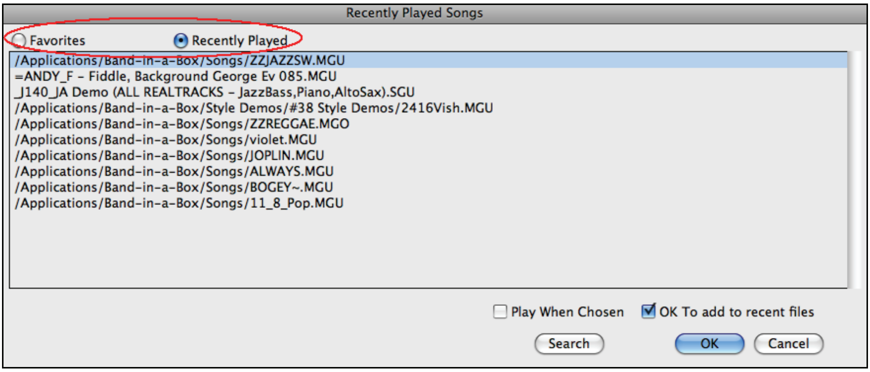


New Favorite Songs/Styles Dialog

There's a new dialog for these favorites with separate lists of "Recently Played" and "Favorite" songs or styles. The previous Favorite Songs/Styles dialog was a list of recently used songs/styles. Now there are 2 tabs in this dialog, showing you both recently used songs/styles, and a new list of "favorites" that you select as favorite songs or styles. You can add an unlimited number of favorites.



The "F" button launches the **Favorites / Recently Played** dialog.

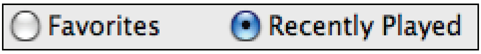


Recently Played Songs

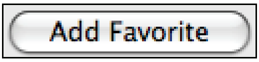
○ Favorites ● Recently Played

/Applications/Band-in-a-Box/Songs/ZZJAZZSW.MGU
=ANDY_F – Fiddle, Background George Ev 085.MGU
_J140_JA Demo (ALL REALTRACKS – JazzBass,Piano,AltoSax).SGU
/Applications/Band-in-a-Box/Style Demos/#38 Style Demos/2416Vish.MGU
/Applications/Band-in-a-Box/Songs/ZZREGGAE.MGO
/Applications/Band-in-a-Box/Songs/violet.MGU
/Applications/Band-in-a-Box/Songs/JOPLIN.MGU
/Applications/Band-in-a-Box/Songs/ALWAYS.MGU
/Applications/Band-in-a-Box/Songs/BOGEY~.MGU
/Applications/Band-in-a-Box/Songs/11_8_Pop.MGU

☐ Play When Chosen ☑ OK To add to recent files


○ Favorites ● Recently Played

The “Favorites” and “Recently Played” Radio buttons toggle between a list of your recently played songs (or styles), and your Favorite songs (or styles).



The favorites list will start off as an empty one, but you can add songs/styles as your favorites, by clicking the [Add Favorite] button. (This button is also found in the StylePicker.)

Technical Note: The list of songs/style favorites is stored in a text file called SongFavorites.txt (or StyleFavorites.txt) in the Band-in-a-Box folder.

Always save all song settings.

Now all settings are saved with songs, including patches, reverbs, volume etc., so the song will play the same way each time, without having to set this in the **Save Patches and Harmonies with Song** dialog.

☑ Save all settings with Songs

If you keep the default setting of “Save all settings with Songs,” you will find that all settings are saved, and loaded with each song. You shouldn’t have to visit this dialog, unless you have some custom items that you don’t want to save with the song.

Note that if you set a MIDI patch for one of the bass/drums/piano/guitar/strings parts, that if you load in another style, Band-in-a-Box will overwrite your patches with the style patches. If it didn’t do that, you would be stuck with the same patches regardless of the style. So if you want a certain patch for a track, set it *after* you have loaded in the style that you want.

Songs that are “Saved-As” a different name now have the new name added to the **Recently Played Song** dialog.

Rendering Tracks

Rendering now has a Normalize option, to normalize individual tracks or the complete arrangement. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized.

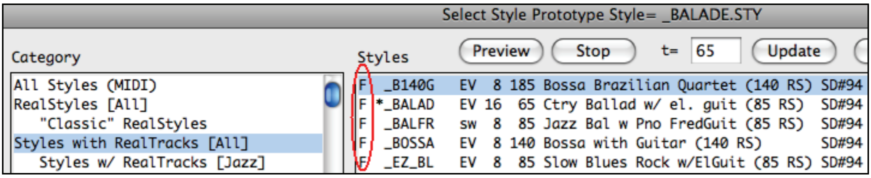
☑ Normalize Rendered Files

To enable this, in the **Render to Audio** dialog, set the “Normalize Rendered Files” option to true.

Rendering songs to audio is now much faster for songs with no MIDI, such as RealStyles.

StylePicker Enhancements

Favorites and Recent styles now appear in this dialog as separate lists. It now has the ability to add/remove styles as favorites. A Favorite Style indication (F) shows up for each style. You can filter any list by only showing favorite styles. You can build up a list of favorite styles, and only show them when needed.

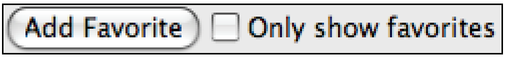


t= 65

All Styles (MIDI)
RealStyles [All]
"Classic" RealStyles
Styles with RealTracks [All]
Styles w/ RealTracks [Jazz]

F _B140G EV 8 185 Bossa Brazilian Quartet (140 RS) SD#94
F *_BALAD EV 16 65 Ctry Ballad w/ el. guit (85 RS) SD#94
F _BALFR sw 8 85 Jazz Bal w Pno FredGuit (85 RS) SD#94
F _BOSSA EV 8 140 Bossa with Guitar (140 RS) SD#94
F _EZ_BL EV 8 85 Slow Blues Rock w/ElGuit (85 RS) SD#94

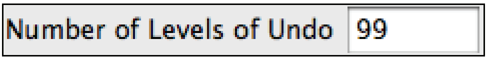
The favorite styles are the ones that you've identified as favorites, either by pressing the **[Add Favorite]** button in the **Favorite Styles** dialog, or the similar button in this **StylePicker** dialog. Note that an "F" appears beside the name of any style that is a favorite.



You can make any style a favorite by clicking the **[Add Favorite]** button. If you want to remove it, click the button again. "Only Show favorites" will only show the favorite styles in any list that you have opened.

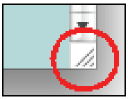
And much more…

Multiple Undo Support. Up to 999 levels of undo is supported (configurable).


Number of Levels of Undo 99

The default number of undos is 99. If you need to change this, use Number of Levels of Undo in **Preferences** dialog. Range is 5 to 99. You can also choose *Edit* | *Redo* to redo an undo.

Band-in-a-Box window is now sizable. When size changes, chordsheet, notation, and other windows redraw in proportion to the new size. This allows you to have Band-in-a-Box open as a small window on screen with other programs, and you still see a full chordsheet. The screen size is remembered between sessions.

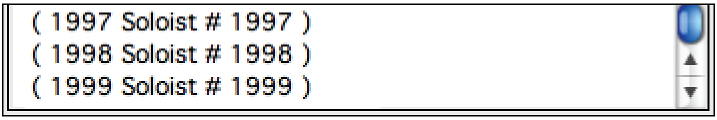


To resize the window, just use the sizing control at the bottom-right corner of the window. Hold down the mouse button while you drag the sizing control.

Support enhanced for non-concert instruments (Bb/Eb sax, trumpet etc.).

Now when the chordsheet is transposed, you can **type in chords in the transposed key**, and they will show up as you have entered them, instead of requiring you to enter the chords in the concert key.

More Soloists are now available, up to 2000.


(1997 Soloist # 1997)
(1998 Soloist # 1998)
(1999 Soloist # 1999)

Many messages changed to "yellow alerts" at top right of screen, so you don't have to respond to the message, thereby interrupting work flow.

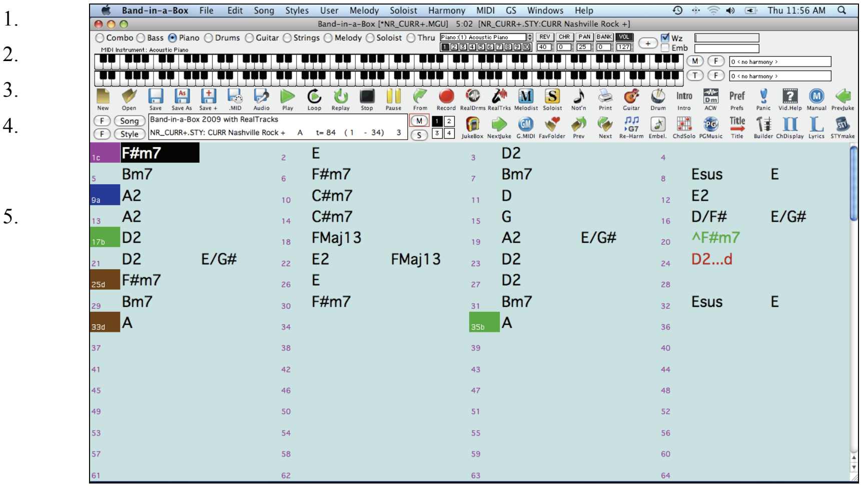
Have fun!

Chapter 4: The Main Screen

Main Screen Overview

The main screen gives direct access to the major features and program settings of Band-in-a-Box for ease and convenience during a session.

There are five different areas on the main screen.


1.
2.
3.
4.
5.
Band-in-a-Box File Edit Song Styles User Melody Soloist Harmony MIDI GS Windows Help
Thu 11:56 AM
○ Combo ○ Bass ● Piano ○ Drums ○ Guitar ○ Strings ○ Melody ○ Soloist ○ Thru
REV CHR PAN BANK VOL
1 2 3 4 5 6 7 8 9 10
☑ Wz
☐ Emb
M F
T F
New Open Save Save As Save + .MID Audio Play Loop Replay Stop Pause From Record RealDrms RealTrks Melodist Soloist Not'n Print Guitar Drum Intro ACW Prefs Panic Vid.Help Manual PrevJuke
F Song
F Style
M S
1 2 3 4
JukeBox NextJuke G.MIDI FavFolder Prev Next Re-Harm Embel. ChdSolo PGMusic Title Builder ChDisplay Lyrics STYmake

Band-in-a-Box [*NR_CURR+.MGU] 5:02 [NR_CURR+.STY:CURR Nashville Rock +]

MIDI Instrument: Acoustic Piano

Piano:(1) Acoustic Piano

REV 40, CHR 0, PAN 25, BANK 0, VOL 127

0 < no harmony >

0 < no harmony >

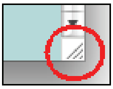
Band-in-a-Box 2009 with RealTracks

NR_CURR+.STY: CURR Nashville Rock + A t= 84 (1 - 34) 3

1c	F#m7		2	E		3	D2		4		
5	Bm7		6	F#m7		7	Bm7		8	Esus	E
9a	A2		10	C#m7		11	D		12	E2	
13	A2		14	C#m7		15	G		16	D/F#	E/G#
17b	D2		18	FMaj13		19	A2	E/G#	20	^F#m7	
21	D2	E/G#	22	E2	FMaj13	23	D2		24	D2...d	
25d	F#m7		26	E		27	D2		28		
29	Bm7		30	F#m7		31	Bm7		32	Esus	E
33d	A		34			35b	A		36		
37			38			39			40		
41			42			43			44		
45			46			47			48		
49			50			51			52		
53			54			55			56		
57			58			59			60		
61			62			63			64		

1. The **Status Bar** is used to show program running status messages and path names of the currently loaded song.
2. The **Synth Window** is the area between the Menu Bar and the Piano Keyboard where Instruments patches are set and levels are adjusted. It also includes buttons for adding harmonies to the Melody, Thru, or Soloist parts.
3. The **Tool Bar** area under the Piano Keyboard has buttons for direct access to important program features and menus. Hold the mouse cursor on any button to see a pop-up hint that describes its function.
4. The **Title Window** shares the Tool Bar area. In addition to the song title, it includes all the other settings for the song such as its Key Signature, Tempo, and Chorus settings.
5. The **Chordsheet Area** occupies the lower part of the screen. Chord changes for the song are typed into the numbered bars (cells) in the sheet. Part markers (a, b, c, etc.) are entered here to switch between Band-in-a-Box substyles.

To resize the window, just use the sizing control at the bottom-right corner of the window. Hold down the mouse button while you drag the sizing control.



This allows you to have Band-in-a-Box open as a small window on screen with other programs, and you still see a full chordsheet. The screen size is remembered between sessions.

Personalizing the Main Screen

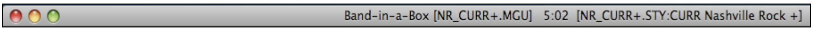
Macintosh themes are supported.

You can choose different colors for the chordsheet area of the screen, and you can also choose to use larger fonts for the chord display. These two settings are found in the **Preferences 2** dialog.

Support for larger screen sizes allows the program to fill the entire screen. There are also options to restrict the screen size to a certain size. To force the screen size to a certain size, use the **Preferences** "Limit Screen size to" item.

Status Bar

The first thing to note is that the name of the song that is open is identified in the window title at the top of the screen along with the name of the style. This feature is handy when you want to know the status (and the title) of your song and the style in use at a glance. You'll also see the length of the song in minutes and seconds, this updates if you change the tempo and press the [Play] button.



Band-in-a-Box [NR_CURR+.MGU] 5:02 [NR_CURR+.STY:CURR Nashville Rock +]

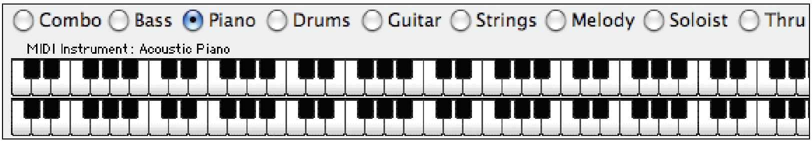
The file name in the status bar will have an asterisk * added if the file has been changed.

Synth Window / Piano Keyboard

The Piano Keyboard

This keyboard displays the notes that are being played by all instruments on various parts of the piano keyboard during playback (except drums). The name of the currently selected part is shown just above the keyboard.

When playing along or recording on the MIDI Thru the notes are displayed on the keyboard.



○ Combo ○ Bass ● Piano ○ Drums ○ Guitar ○ Strings ○ Melody ○ Soloist ○ Thru

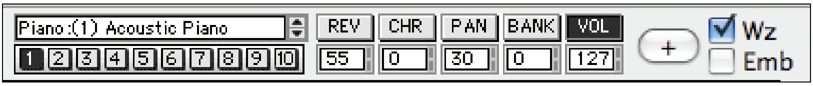
MIDI Instrument: Acoustic Piano

Synthesizer Window

Part Settings

The Bass/Piano/Drum/Guitar/Soloist/Strings/Melody and Thru buttons are referred to as **Parts**. Settings that can be changed for an individual part include Reverb, Chorus, Pan, Bank, Volume, and Instrument. To change a setting for one of the parts:

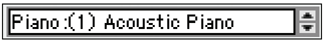
- Select the Part by mouse clicking on the part name.
- Change the desired parameter to affect the new setting.



Piano :(1) Acoustic Piano

REV	CHR	PAN	BANK	VOL
55	0	30	0	127

☑ Wz
☐ Emb

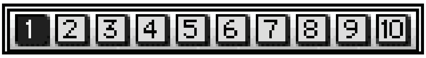


Piano :(1) Acoustic Piano

The Instrument Panel shows the current instrument for the selected part.

You can access your patches with ease through the "**patches popup**" menu. To access this menu, simply click on the instrument box you would like to change (i.e. Piano, Bass, Sol, etc.), move your mouse pointer over the instrument panel box (i.e. Piano: (1) Acoustic Piano), and click anywhere on the instrument name. Then select the new patch from the popup menu.

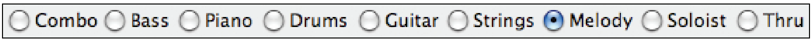
Clicking on the up ▲ and down ▼arrows will move up and down the list of instrument patches one at a time.



The Favorite Instrument Panel allows you to assign up to 10 of your favorite instruments for each instrument part.

Selecting Favorite Instruments (Patches)

To select a Favorite Instrument for a particular part, you need to select the instrument part by clicking on the desired part.

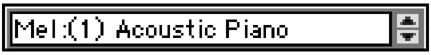


○ Combo ○ Bass ○ Piano ○ Drums ○ Guitar ○ Strings ● Melody ○ Soloist ○ Thru

Then click on one of the 10 Favorite buttons.

1
2
3
4
5
6
7
8
9
10

The Favorite Instrument that was assigned to one of the numbers between 1 and 10 will appear in the Instrument Panel.

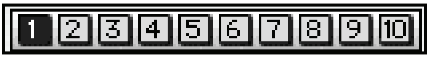


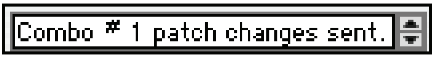
Mel:(1) Acoustic Piano

Selecting Favorite Combos

● Combo

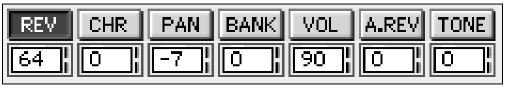
To send one of the Favorite Combo patch changes, you need to select the "Combo" part by clicking on the Combo button. Then click on one of the 10 Favorite buttons. The Favorite Combo that was assigned to one of the numbers between 1 and 10 will appear in the Instrument Panel.





Combo # 1 patch changes sent.

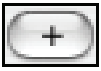
This section allows you to adjust the settings for Reverb, Chorus, Panning, Bank, and Volume, Audio Reverb, and Tone for instrument parts. Click on the top half of a number to raise it by one, and on the bottom half to reduce it by one. Or click on the vertical bars to the right of the number box to raise/lower the setting in increments of 5.



REV	CHR	PAN	BANK	VOL	A.REV	TONE
64	0	-7	0	90	0	0

You can also select a control and assign it a number value by clicking a key on the piano keyboard. The value will correspond to the MIDI note number, from 0 to 127, that you click on.

Higher Bank Patches



The **[+]** button on the instrument selection panel will give you easy access to patches on higher banks. These are selected from a .PAT file that corresponds to your synth or sound module. We have included many .PAT files in the Synth Kits folder.

Press the **[+]** button to launch the **Patches on Higher Banks** dialog. To narrow your search you can do one or all of the following:

- Open the Patch list and select an instrument (i.e. Electric Bass, Acoustic Piano, etc.)
- Click on the "Include Family" checkbox to have other offerings of similar type shown. (i.e., all Bass family patches, all keyboard family patches, etc.)

- Find a patch by keyword by clicking the [Search..] button and typing some letters that you know are in the name, e.g., “mando” will find your mandolin patch and any others containing “mando.”

Note: You can open a new patch file by pressing the [Open *.PAT…] button. You can also customize the names and descriptions of the patch file list to suit your tastes by pressing the [Edit…] button and editing a small text file. Press the [Update] button for your changes to take effect. You can also open this window by selecting the *M | Choose Patch from Higher Bank…* menu item at the bottom of the menu.

Description of the Wizard

The Wizard is an intelligent play along feature that uses your QWERTY keyboard to play along with Band-in-a-Box. This also allows you to record to the melody or soloist track without an external MIDI keyboard, and can even be used to trigger the Soloist Wizard. Also, play along using the Wizard can use the harmony feature, so you can play along live from your QWERTY keyboard in 4-part Saxophone harmony for example.

Turning the Wizard On/Off

Click on the **[Wz]** box to turn the Wizard feature On/Off, or select the *Wizard Playalong* option from the *Song* menu, or press **Option+W**. The Wizard is only active during playback.

Playing the Wizard

The Wizard keys are active during playback. The active keys are the lower 2 rows of the keyboard.

A S D F G H J K L ; ' ←This row plays PASSING Tones (2nd,Fourth,Sixth)

Z X C V B N M , . / ←This row plays CHORD tones (root,3rd,Fifth,Seventh)

Changing Instruments / Settings For The Wizard

The Wizard is a play along instrument, so is treated just like the THRU instrument. Changing Instruments/Volume/Reverb etc. for the Wizard is therefore the same as for the THRU instrument. (i.e., Click on the THRU button, then select instrument etc.) You can record the Wizard and it will use THRU harmonies if selected.

Play Regular Notes

There is now an option to play regular “non-smart” notes, for those of you up to the task of poking out actual melodies on your QWERTY keys.

In the *Song* menu, toggle *Wizard Uses 'Smart' Notes* “Off” (unchecked) to have the Wizard provide you access to a chromatic scale, and toggle “on” to have Band-in-a-Box provide you with notes based on the chord/key of the song.

Soloist Wizard

Additionally, you will find another great Wizard feature in the *Soloist* menu; the **Solo Wizard**. Toggling this option “on” enables the Soloist Wizard. As you play notes on the MIDI or QWERTY keyboard, the program will play “correct” notes in the style of the current Soloist! This means that you can play a perfect solo every time, simply by pressing any key on your MIDI keyboard or QWERTY keys.

Beyond impressing your friends with your newfound improvisational prowess, this feature has practical implications as well. For example, you can concentrate on practicing your solo phrasing and playing “in time” without concerning yourself with which notes to play. (Band-in-a-Box will supply the correct notes; see the next section for details.)

Recording Using the Wizard

To record the Wizard, press the **[Record]** button to record, and play the Wizard. This will be recorded. You can use the feature of recording the Wizard to enter music without a MIDI keyboard that doesn't sound as stiff as most music entered in step time. This is how it works:

- Press **[Record]** to record.
- As the song plays, play the melody that you want on any Wizard key, using the same key for each note, in the rhythm of the melody. The Wizard notes won't be the exact melody, but don't worry about that as you record.
- When you're finished, go to the Notation window. You now have the notes with the correct durations and times, but the wrong pitches.
- One by one drag the notes up to the correct melody note, holding down the **Shift**, **Control**, and **Command** key for sharps, flats, and naturals respectively. You'll then have entered a melody that sounds like it was recorded from a keyboard, without the stiff sound of a melody entered in step time!

Note: If you have the wizard on, the SPACEBAR won't stop playback. You need to press ESCAPE to stop playback if the Wizard is on. This is because people mistakenly hit the spacebar while playing the wizard, which would stop the song inadvertently.

The Embellisher

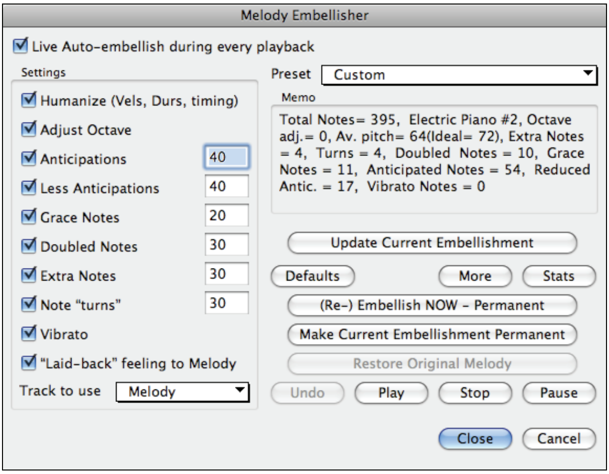
When musicians see a lead sheet that has a melody written out, they would almost never play it exactly as written. They would change the timing to add syncopation, change durations to achieve staccato or legato playing, add grace notes, slurs, extra notes, vibrato, and other effects.

Click on the Embellisher checkbox to enable live embellishment of the Melody or Soloist part during playback.

If you enable the Embellisher, any Melody will get embellished as it is played so that you hear a livelier, more realistic Melody - and it's different every time.

Click on the Embellisher toolbar button to open the **Melody Embellisher** dialog.

The Memo shows the current embellishments that have been applied. You can change settings and redo the embellishment, or you can make the current embellishment permanent.



Melody Embellisher

☑ Live Auto-embellish during every playback

Settings

☑ Humanize (Vels, Durs, timing)
☑ Adjust Octave
☑ Anticipations 40
☑ Less Anticipations 40
☑ Grace Notes 20
☑ Doubled Notes 30
☑ Extra Notes 30
☑ Note "turns" 30
☑ Vibrato
☑ "Laid-back" feeling to Melody

Track to use: Melody

Preset: Custom

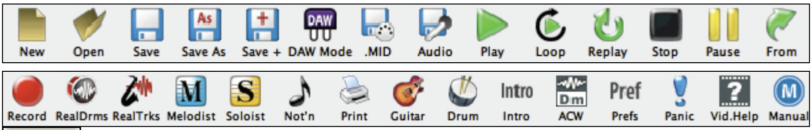
Memo: Total Notes= 395, Electric Piano #2, Octave adj.= 0, Av. pitch= 64(Ideal= 72), Extra Notes = 4, Turns = 4, Doubled Notes = 10, Grace Notes = 11, Anticipated Notes = 54, Reduced Antic. = 17, Vibrato Notes = 0

Update Current Embellishment
Defaults
More
Stats
(Re-) Embellish NOW - Permanent
Make Current Embellishment Permanent
Restore Original Melody
Undo
Play
Stop
Pause
Close
Cancel

The Embellisher is only active while the music is playing, it doesn't permanently affect the Melody track. There is an option to make the Embellishment permanent, so that if you like a certain embellishment you can add it to the Melody track. This is especially useful to spice up songs that have been entered in step time with "robotic" velocities and durations of notes. Using the Embellisher makes it sound like a person was playing instead of a computer!

Toolbars

The main toolbar extends the full width of the screen. (It is divided in two here.)


New
Open
Save
Save As
Save +
DAW Mode
.MID
Audio
Play
Loop
Replay
Stop
Pause
From
Record
RealDrms
RealTrks
Melodist
Soloist
Not'n
Print
Guitar
Drum
Intro
ACW
Prefs
Panic
Vid.Help
Manual

The [New] button clears the chordsheet to start a new song. Band-in-a-Box reminds you to save your work before it erases the chords.

The [Open] button is used to open (load) songs into the program from the Open File dialog.

The [Save] button saves the song to disk.

This saves the song, allowing you to choose or confirm the name and location for the file save.

The [Save +] button opens the Assign Instruments and Harmonies to Song dialog where custom patches, harmonies, and other settings can be permanently saved with the song.

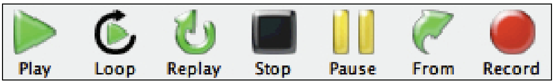
Use this button to Start/End DAW plug-in mode and choose options such as "Allow Drag and Drop." In plug-in mode, Band-in-a-Box is reduced to a small window and acts as a plug-in for your favorite DAW/sequencer.

The [.MID] button allows you to make a Standard MIDI File and save it to disk as a file with extension .MID. Type 0 and Type 1 MIDI files are supported, or you can also choose to save the song as a Karaoke file with the .KAR extension.

This is the "Render to WAV file" button, which will convert (render) your MIDI arrangement to an audio wave file. It includes a batch render feature to convert an entire folder of songs in a single operation.

Transport Controls

These buttons are like the transport controls on a CD player or a media player.


Play
Loop
Replay
Stop
Pause
From
Record

[Play] button generates a new arrangement and plays the song.

[Loop] plays the selected (highlighted) section of the chordsheet in a loop.

[Replay] plays the song from the beginning without creating a new arrangement.

[Stop] button stops the song or the Jukebox from playing.

[Pause] button pauses the song during playback.

[From] button is used to play a song starting anywhere in the song, including tags or endings.

[Rec] button records MIDI from an external keyboard or the Wizard to the Melody track.

This controls the RealDrums, which are audio drums that can replace the MIDI drums with a real drummer.

This opens the RealTracks Settings dialog. RealTracks are audio instruments other than drums, such as RealPedalSteel, RealAcousticGuitar, and RealSax.

The [Melodist] button opens the **Generate Chords and/or Melody** dialog, where you can choose the type (or genre) of Melodist you wish to have generate a complete new song with chord changes and melody as well as an improvised solo and an original song title.

The [Soloist] button opens the **Select Soloist Dialog**, where you can choose the Soloist you wish to have play over any given chord changes.

This button opens the Notation window, where you can edit, view, and print MIDI notation.

Use the Print button to launch the **Print Options** dialog and print the currently selected track of notation.

Displays the notes being played on a virtual guitar fretboard. Select the track that you want to display.

The Drum button launches an animated virtual Drum Kit window. Play along or watch drums light up as they are played.

Intro
Intro

The [Intro] feature creates a chord progression that gets inserted as an introduction for the song.

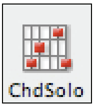
The Audio Chord Wizard program (/Applications/Band-in-a-Box/Audio Chord Wizard) automatically figures out the chords from audio files such as MP4, M4A, AIFF, WAV, and CD audio.

The [Pref] button will bring up a Preferences dialog where you can set various settings and access program options.

Panic	This button sends out an "all notes off" message to your MIDI or software synthesizer. It functions as a "panic" button to stop a hung or stuck note.
Vid.Help	This opens up the pgmusic.com website to the page with video tutorials for learning Band-in-a-Box.
Manual	Opens the Band-in-a-Box PDF manual, which is in the /Manuals folder.
PrevJuke	When playing songs in the Jukebox, this arrow will jump back to the previous song in the list.
JukeBox	The Jukebox plays a folder of songs according to the specified options. The [JukeBox] button is used to start or stop the Jukebox.
NextJuke	When playing songs in the Jukebox, this arrow will jump ahead to the next song in the list.
GM	This button resets General MIDI devices by sending a GM mode On message and then setting up the Band-in-a-Box patches.
FavFolder	This launches a Finder folder in the current song folder. You can open up songs by double-clicking on songs from the finder.
Prev	This opens the previous song in the folder in alphabetical order.
Next	This opens the next song in the folder in alphabetical order.
Freeze	This allows you to freeze any or all tracks so that Band-in-a-Box will not overwrite them with new arrangements. Tracks play back instantly. You can still edit the tracks yourself.
A.Rvb	This launches the Reverb Settings dialog with setting for the type and amount of reverb to use. These settings apply only to the RealTracks, as there is a separate MIDI reverb control.

The Reharmonist creates a chord progression based only on the melody of the song. It can also reharmonize existing chord progressions.

The grace note button opens the **Melody Embellisher** dialog for customizing the Melody Embellisher.



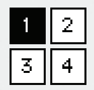
Press the ChdSolo button to launch the **Generate Guitar Chord Solo** dialog. Based on the existing Melody track, this generates a guitar chord solo using correct guitar fret positions.

This button connects to the www.pgmusic.com web site.

Title
Title

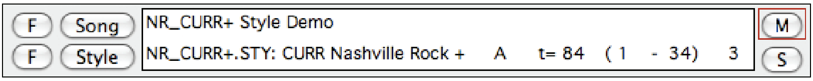
The Song Title button auto-generates a song title for the current song. Each time it is pressed, a new title is generated.

This launches the Chord Builder window. Chords may be auditioned and then entered into the chordsheet by clicking in the menus in this dialog.



Use these buttons to jump to the next page in the chordsheet. Each page is 64 bars, for a total of 256 bars.

Title Window



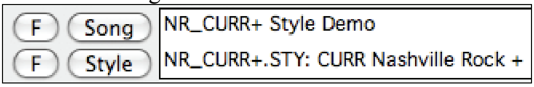
NR_CURR+ Style Demo

NR_CURR+.STY: CURR Nashville Rock + A t= 84 (1 - 34) 3

In the Title window you can create a **Song Title**, change the **Style** of the song, change the **Key Signature** the song is using, define the **Tempo** of the song, define **where the Chorus begins and ends** and **how many Choruses** the song has. To change these settings, click on the setting you wish to change.

Favorite songs button -

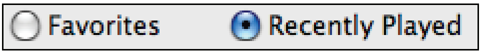
Favorite styles button -



NR_CURR+ Style Demo

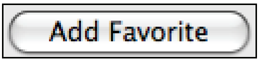
NR_CURR+.STY: CURR Nashville Rock +

The two **[F]** buttons activate dialogs with “Favorites” and “Recently Played” Radio buttons that toggle between a list of your recently played songs (or styles), and your favorite songs (or styles).



○ Favorites ● Recently Played

“Recently Played” allows you to quickly load songs or styles that have been used in your last sessions with Band-in-a-Box. You will find this to be a convenient way to load songs or styles into Band-in-a-Box, since the list generated will give you instant access to the ones you are most likely to be playing with, regardless of where they are stored.



The favorites list will start off as empty one, but you can add songs/styles as your favorites, by clicking the **[Add Favorite]** button. (This button is also found in the StylePicker.)

Check "OK To Add recent files..." to allow your recently loaded songs to be added to this list. (*File | Open Favorite Songs...* or **Shift+F3** also opens this window.)

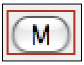
Press the [song] button (or **Ctrl+F3**) to launch the **Select song by Title** window, described in full elsewhere in this manual.

Tip: Click the "Play when selected" checkbox at the bottom of the song list window to have Band-in-a-Box play your song immediately upon selection.

Like the favorite songs button, the favorite styles button **[F]** activates dialogs with "Favorites" and "Recently Played" Radio buttons that toggle between a list of your recently played styles and your favorite songs styles.

Click the "Play When Chosen" checkbox to have Band-in-a-Box play your song immediately upon selecting a style. (*User | Open Favorite Styles...* or **Shift+F9** also opens this window.)

You get to the StylePicker window by pressing the [.Style] button or with the keystrokes **Ctrl+F9**. This feature is fully explained elsewhere in this manual.

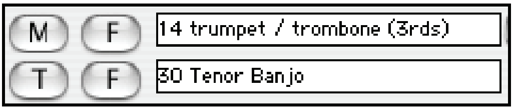


This is the song memo button. A red border indicates that the song has a memo. There are automatically generated memos describing the song, and you can type in your own memos too.

This opens the Additional Song Settings dialog with settings that apply to the current song for rests, pushes, tags, endings, and fadeouts.

Harmony Area

The Harmony area displays the current Melody and Thru Harmony.



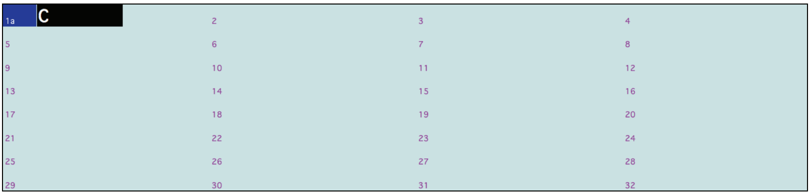
14 trumpet / trombone (3rds)

30 Tenor Banjo

The **[M]** button is for Melody Harmony - in this case, it's set to trumpet/trombone (3rds) harmony. Whatever the melody plays will come out with trumpet/trombone harmony in thirds. Pressing the [f] button allows you to choose from a list of only your most frequently used harmonies. Pressing the **[M]** button allows you to choose from the full list of harmonies. The **F10** key disables the Melody harmony.

The **[T]** button is for Thru harmony. Whatever you play along on your MIDI keyboard while the song is playing will be auto-harmonized in real time - in this case using a Tenor Banjo type harmony. Pressing the **[f]** button allows you to choose from a list of only your most frequently used harmonies. Pressing the **[T]** button allows you to choose from the full list of harmonies. The keystrokes **Ctrl+F10** disable the Thru harmony.

Chordsheet Area



Chord Entry

The basic way of entering a song in Band-in-a-Box is by typing in the chords to the song using the computer keyboard. Chords are typed in using standard chord symbols (like C or Fm7 or Bb7 or Bb13#9/E).

Chords can be cut, pasted, and copied from one location to another.

Another way of entering chords is through MIDI chord recognition. Play any chord on your MIDI keyboard; and Band-in-a-Box will recognize it instantly and insert it onto the chordsheet. This allows you to enter an entire song without having to type in any of the chords!

To use this feature, select the *Insert current MIDI chord* from the *M* menu. (**Ctrl+Return** is the keystroke combination for this function.)

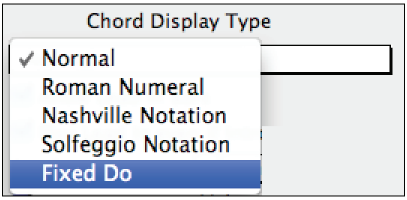
The chord you choose will be automatically inserted into your song (chordsheet or notation view) at the current cursor location. Then, Band-in-a-Box is ready for the next chord. You can insert up to two chords per bar in this fashion.

Chord Display Modes

In addition to the Standard Notation window, you can also enter or display chords in Roman Numeral notation, Nashville notation, Solfeggio notation, or Fixed Do notation.

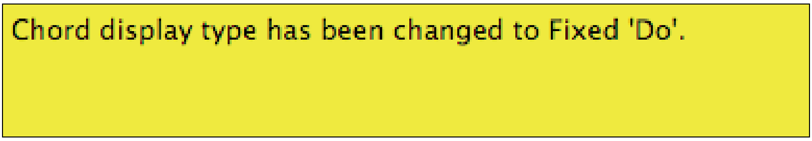
For example, the chord Gm7 in the key of F would be displayed as II^{m7} (in Roman Numeral Notation), 2^{m7} (in Nashville Notation), and Re^{m7} in Solfeggio. In Italy and other parts of Europe, chords like C7 are always referred to by the Solfeggio name ("Do 7" for C7) regardless of the key signature.

These systems are very useful for learning or analyzing tunes, because they are independent of the key signature.



This setting is made in the "Chord Display Type" list box in the **Preferences** dialog.

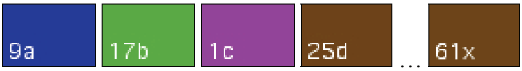
When a new notation mode is selected, a message will report the change on the main screen. Click anywhere in the message box to close it.



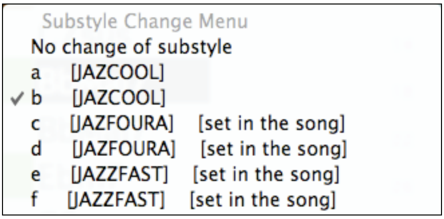
Chord display type has been changed to Fixed 'Do'.

Part Markers

Style variations for your arrangement are entered in the chordsheet by clicking on a bar number to set a part marker. Each click toggles to the next available substyle part marker (a, b, etc.) or removes the part marker. Regular styles have two substyles, and Band-in-a-Box MultiStyles have four substyle variations – a, b, c, and d.


9a
17b
1c
25d
…
61x

You can add more substyles to an individual song with a right-click on any bar number. This opens the *Substyle Change Menu* where you can define up to 24 substyles, from "a" to "x."

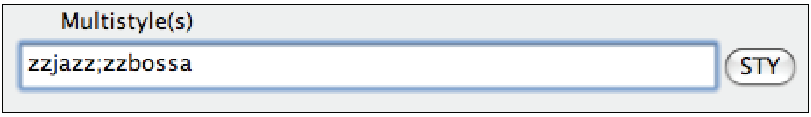

Substyle Change Menu
No change of substyle
a [JAZCOOL]
✓ b [JAZCOOL]
c [JAZFOURA] [set in the song]
d [JAZFOURA] [set in the song]
e [JAZZFAST] [set in the song]
f [JAZZFAST] [set in the song]

Making a MultiStyle

You can make your own MultiStyles from existing styles in the StyleMaker, which opens with the menu command *User | Make A New Style (StyleLE MAKER)*.

From within the StyleMaker, press the [**PATCH**] button. The **Misc. Style Settings** dialog box opens. Look for the Multistyles box.

Enter the name of a style: zzjazz, or multiple styles separated by semicolons: zzjazz;zzbossa and these will appear as MultiStyles, substyles c/d/e/f etc**.**

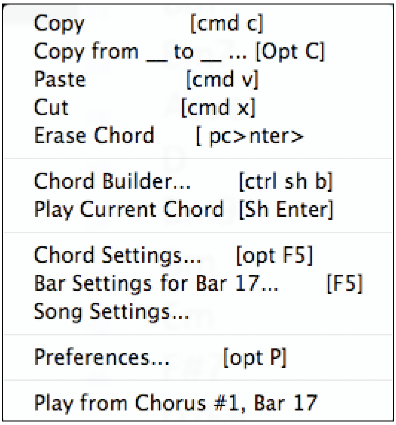

Multistyle(s)
STY

zzjazz;zzbossa

You can click on the **[Style]** button to choose the styles for your MultiStyle from the StylePicker window.

Chordsheet Editing Features

The chordsheet has a contextual menu that opens with **Control+click** or a right-click in the chordsheet area.


Copy [cmd c]
Copy from __ to __ ... [Opt C]
Paste [cmd v]
Cut [cmd x]
Erase Chord [pc>nter>
Chord Builder... [ctrl sh b]
Play Current Chord [Sh Enter]
Chord Settings... [opt F5]
Bar Settings for Bar 17... [F5]
Song Settings...
Preferences... [opt P]
Play from Chorus #1, Bar 17

This menu is a very convenient way to access the features for editing song arrangements.

Chords can be copied, pasted, cut, or erased and new chords can be entered from the Chord Builder.

The Chord Settings allow pushes, rests, and pedal bass to be applied.

The Bar Settings let you refine your arrangement with changes in tempo, meter, key signature, styles, RealDrums, volume levels, patches, and harmonies.

Song Settings allow rests and pushes, and also control tags, endings, and fadeouts.

Global system settings are accessed in the Preferences.

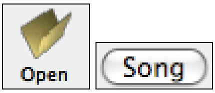
Chapter 5: Guided Tour of Band-in-a-Box

You can arrange, record, save, and print your own song ideas with Band-in-a-Box. Just type in the chords to any song; choose a style and press **[Play]** to hear the “band” play a full arrangement. Have some fun by changing to different styles. For even more fun record a MIDI Melody – or have Band-in-a-Box write a Melody for you. Add Harmony, an automatically improvised Soloist, an Intro, and print out a lead sheet and play along.

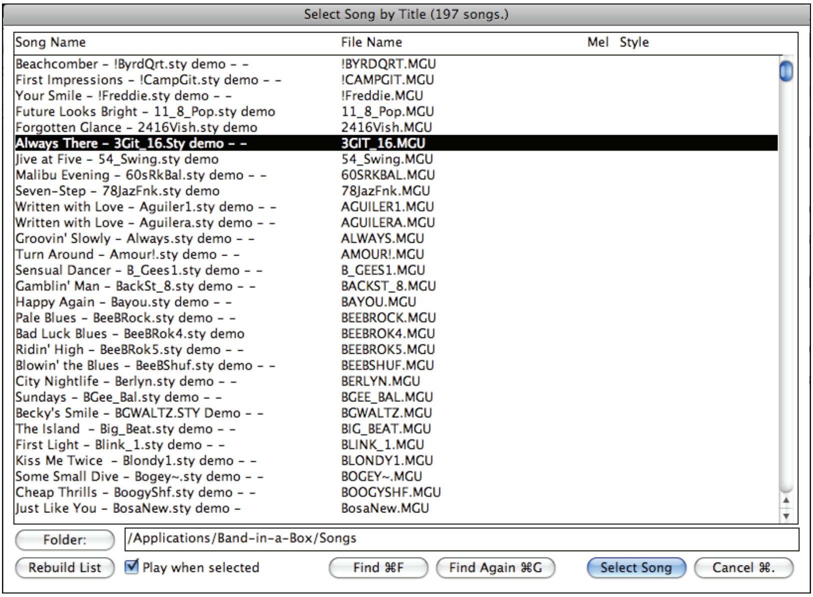
Loading and Playing Songs

Band-in-a-Box has a number of menu commands to open song files, such as the *File | Open song*, with several different filters, or *Song | Go (Open and Play)*. The **SongPicker** opens with the *File | Open Song by Title* menu command, which launches the **Select Song by Title** dialog.

Band-in-a-Box songs with the .SGU file extension are backup arrangements with no melodies. Songs with a MIDI melody track have the file extension .MGU.



Select a folder and open a song in the **Open Song** dialog. It’s even more convenient to just click on the main screen **[Song]** button to **Select Song by Title** from the list of songs in the current folder. This **SongPicker** list can include up to 25,000 songs.



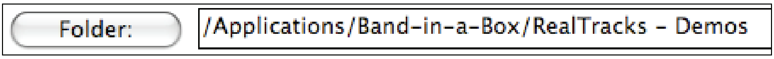
Select Song by Title (197 songs.)

Song Name	File Name	Mel	Style
Beachcomber - !ByrdQrt.sty demo - -	!BYRDQRT.MGU		
First Impressions - !CampGit.sty demo - -	!CAMPGIT.MGU		
Your Smile - !Freddie.sty demo - -	!Freddie.MGU		
Future Looks Bright - 11_8_Pop.sty demo	11_8_Pop.MGU		
Forgotten Glance - 2416Vish.sty demo	2416Vish.MGU		
Always There - 3Git_16.Sty demo - -	3GIT_16.MGU		
Jive at Five - 54_Swing.sty demo	54_Swing.MGU		
Malibu Evening - 60sRkBal.sty demo - -	60SRKBAL.MGU		
Seven-Step - 78JazFnk.sty demo	78JazFnk.MGU		
Written with Love - Aguiler1.sty demo - -	AGUILER1.MGU		
Written with Love - Aguilera.sty demo - -	AGUILERA.MGU		
Groovin' Slowly - Always.sty demo - -	ALWAYS.MGU		
Turn Around - Amour!.sty demo - -	AMOUR!.MGU		
Sensual Dancer - B_Gees1.sty demo - -	B_GEES1.MGU		
Gamblin' Man - BackSt_8.sty demo - -	BACKST_8.MGU		
Happy Again - Bayou.sty demo - -	BAYOU.MGU		
Pale Blues - BeeBRock.sty demo - -	BEEBROCK.MGU		
Bad Luck Blues - BeeBRok4.sty demo	BEEBROK4.MGU		
Ridin' High - BeeBRok5.sty demo - -	BEEBROK5.MGU		
Blowin' the Blues - BeeBShuf.sty demo - -	BEEBSHUF.MGU		
City Nightlife - Berlyn.sty demo - -	BERLYN.MGU		
Sundays - BGee_Bal.sty demo - -	BGEE_BAL.MGU		
Becky's Smile - BGWALTZ.STY Demo - -	BGWALTZ.MGU		
The Island - Big_Beat.sty demo - -	BIG_BEAT.MGU		
First Light - Blink_1.sty demo - -	BLINK_1.MGU		
Kiss Me Twice - Blondy1.sty demo - -	BLONDY1.MGU		
Some Small Dive - Bogey~.sty demo - -	BOGEY~.MGU		
Cheap Thrills - BoogyShf.sty demo - -	BOOGYSHF.MGU		
Just Like You - BosaNew.sty demo -	BosaNew.MGU		

Folder: /Applications/Band-in-a-Box/Songs

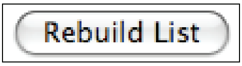
☑ Play when selected

Use the **[Folder]** button to select another folder, for example, to select from all of your RealTracks demo songs.

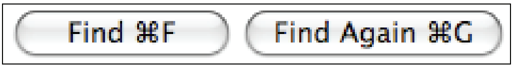


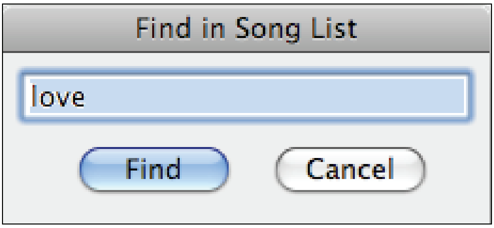
Folder: /Applications/Band-in-a-Box/RealTracks - Demos

The first time that you select the **[Song]** button Band-in-a-Box automatically writes the song list for the folder (up to 25,000 songs). From then on, the song list opens when the **[Song]** button is selected. “Play when selected” automatically plays the song you pick.


Rebuild List

If you've added some new songs to a folder just click on **[Rebuild List]** and the SongPicker will add their titles to the list.


Find ⌘F
Find Again ⌘G


Find in Song List
Find
Cancel

love

There is also a Find feature to help you locate songs in the list.

Click on the **[Find]** button and then type in the word you want to search for and click on Find.

[Find Again] repeats your search.

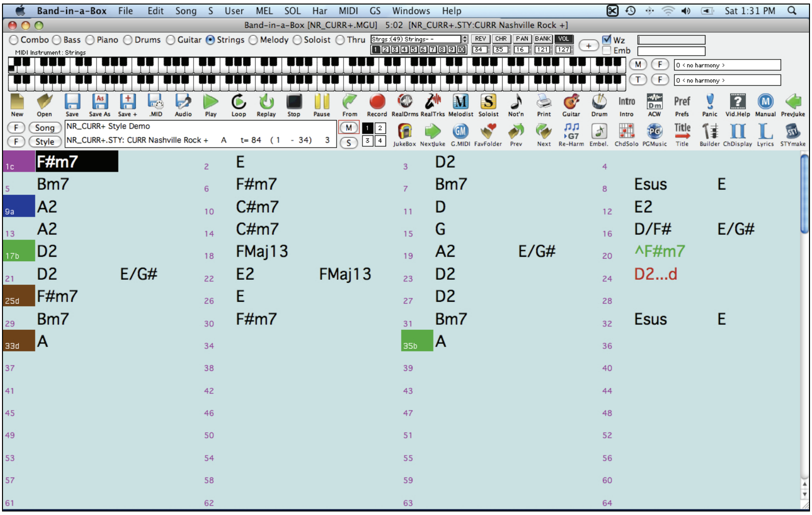
Start song playback. Alternative methods are to double click on any bar in the Chordsheet, including the tag or ending if defined, or by pressing the spacebar.

Stop song playback. Pressing the spacebar also stops playback.

Pause the song with the **[Pause]** button; resume by pressing it again.

Jump to any bar in the song. Press the **[From]** button to choose which chorus and bar number to jump to.

For even more fun, play along with the band! Once you have selected a song, you'll see the chords in the Chordsheet, so it's easy to read and play along.


Band-in-a-Box
File
Edit
Song
S
User
MEL
SOL
Har
MIDI
GS
Windows
Help
Sat 1:31 PM
Combo
Bass
Piano
Drums
Guitar
Strings
Melody
Soloist
Thru
REV
CHR
PAN
BANK
VOL
Wz
Emb
New
Open
Save
Save As
Save +
.MID
Audio
Play
Loop
Replay
Stop
Pause
From
Record
RealDrms
RealTrks
Melodist
Soloist
Not'n
Print
Guitar
Drum
Intro
ACW
Prefs
Panic
Vid.Help
Manual
PrevJuke
JukeBox
NextJuke
G.MIDI
FavFolder
Prev
Next
Re-Harm
Embel.
ChdSolo
PGMusic
Title
Builder
ChDisplay
Lyrics
STYmake

Band-in-a-Box [NR_CURR+.MGU] 5:02 [NR_CURR+.STY:CURR Nashville Rock +]

○ Combo ○ Bass ○ Piano ○ Drums ○ Guitar ● Strings ○ Melody ○ Soloist ○ Thru

Strgs:(49) Strings- -

MIDI Instrument: Strings

34 35 16 121 127

☑ Wz ☐ Emb

0 < no harmony >

0 < no harmony >

Song: NR_CURR+ Style Demo

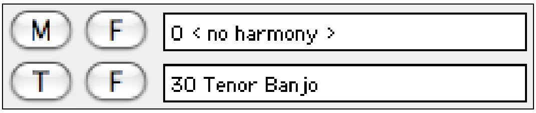
Style: NR_CURR+.STY: CURR Nashville Rock + A t= 84 (1 - 34) 3

1c	F#m7		2	E		3	D2		4		
5	Bm7		6	F#m7		7	Bm7		8	Esus	E
9a	A2		10	C#m7		11	D		12	E2	
13	A2		14	C#m7		15	G		16	D/F#	E/G#
17b	D2		18	FMaj13		19	A2	E/G#	20	^F#m7	
21	D2	E/G#	22	E2	FMaj13	23	D2		24	D2...d	
25d	F#m7		26	E		27	D2		28		
29	Bm7		30	F#m7		31	Bm7		32	Esus	E
33d	A		34			35b	A		36		
37			38			39			40		
41			42			43			44		
45			46			47			48		
49			50			51			52		
53			54			55			56		
57			58			59			60		
61			62			63			64		

Play along with your MIDI Controller Keyboard

If you have an external MIDI keyboard controller connected to your computer system, you can use the MIDI THRU features to play along with the program.

The Thru part is the part that you play along on your MIDI keyboard or with the Wizard feature. It can be harmonized by pressing the **[T]** button in the Harmony area of the main screen.

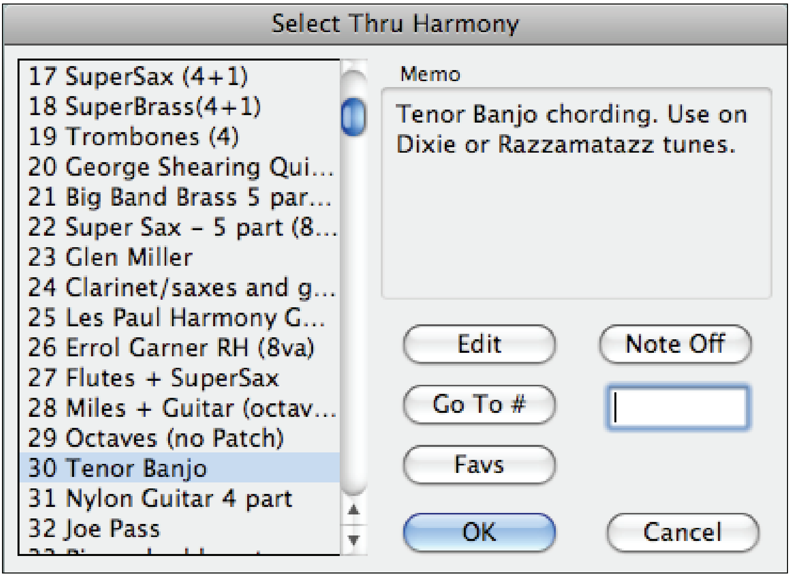


0 < no harmony >

30 Tenor Banjo

Select Thru Harmony

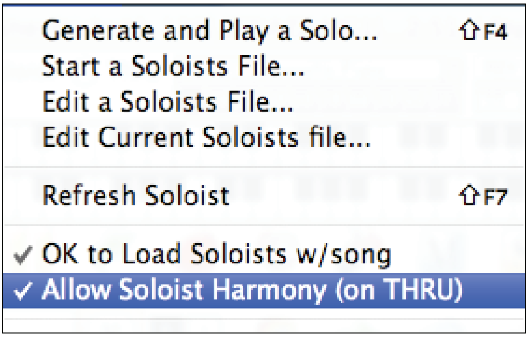
This opens the **Select Thru Harmony** dialog. Whatever you play along on your MIDI keyboard while the song is playing will be auto-harmonized in real time - in this case using a Tenor Banjo type harmony.


Select Thru Harmony
Memo
Edit
Note Off
Go To #
Favs
OK
Cancel

17 SuperSax (4+1)
18 SuperBrass(4+1)
19 Trombones (4)
20 George Shearing Qui...
21 Big Band Brass 5 par...
22 Super Sax - 5 part (8...
23 Glen Miller
24 Clarinet/saxes and g...
25 Les Paul Harmony G...
26 Errol Garner RH (8va)
27 Flutes + SuperSax
28 Miles + Guitar (octav...
29 Octaves (no Patch)
30 Tenor Banjo
31 Nylon Guitar 4 part
32 Joe Pass

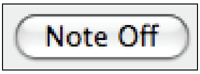
Tenor Banjo chording. Use on Dixie or Razzamatazz tunes.

The Thru Harmony is also applied to Soloist parts when the option to *Allow Soloist Harmony (on Thru)* is selected in the *Soloist* menu.

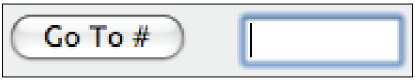

Generate and Play a Solo... ⇧F4
Start a Soloists File...
Edit a Soloists File...
Edit Current Soloists file...
Refresh Soloist ⇧F7
✓ OK to Load Soloists w/song
✓ Allow Soloist Harmony (on THRU)

For example, you could add a SuperSax harmony to a saxophone soloist to create the effect of a full saxophone section.

This button opens the **Harmony Maker**, where you can customize Harmonists.



This button is to turn off any notes that are stuck on. (There shouldn't be any.)



Enter the number of the harmony you want to go to and press **[Go To #]**.

Favorite Thru Harmony

This option brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Thru or Soloist track.

0 < no harmony >

It opens from the *Harmony | Favorite Thru Harmonies* menu item or by pressing either the **[F]** button next to the Thru Harmony box or the **[Favs]** button in the **Select Thru Harmony** dialog.

Pressing the **[T]** button allows you to choose from the full list of harmonies. The keystrokes **Ctrl+F10** disable the Thru harmony.

Normalize MIDI

If performing live, or at a jam session, it helps to have the volume of all of the songs be similar. With the **Normalize MIDI** feature, you can level the volumes to a range set in the program options. For example, you can set all volumes to be between 65 and 75, and the program will make each song play within those levels. This is done in the **Preferences 2** tab.

☐ Normalize MIDI velocities to... 70

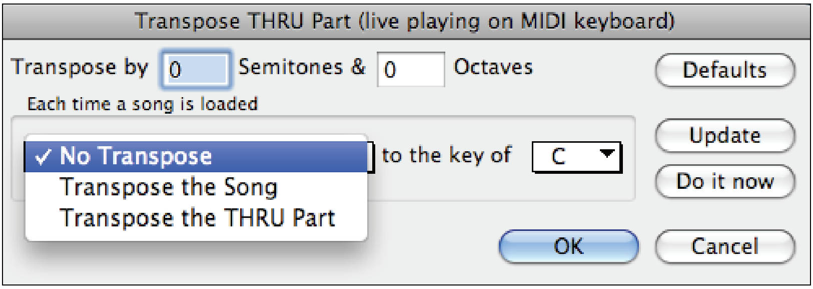
Transpose THRU Part (live playing on MIDI keyboard)

This feature opens with the menu command *MIDI | Thru Transpose Settings*.

When playing along on your MIDI keyboard, you can set Band-in-a-Box to "Transpose by" semitones and/or octaves.

You can define a favorite key and "Each time a song is loaded" Band-in-a-Box will optionally transpose any and all loaded songs to that key. This is a great feature for practicing in a certain key.

You can also automatically transpose the Thru part so that you can always play along in your favorite key regardless of the actual key of the song.


Transpose THRU Part (live playing on MIDI keyboard)
Transpose by
0
Semitones &
0
Octaves
Defaults
Each time a song is loaded
✓ No Transpose
Transpose the Song
Transpose the THRU Part
to the key of
C
Update
Do it now
OK
Cancel

The default is “No Transpose,” so the **[Default]** button sets all fields to 0.

If you are playing along while changing these settings, the **[Update]** button will apply the changes you have made so you can hear the difference.

[Do it now] sends your transpose settings for either the song or the Thru part, as selected.

Change the Style

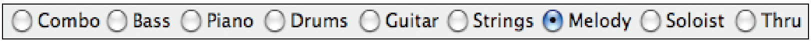
The hundreds of musical styles available for Band-in-a-Box include lots of variations for any style you choose. You can even use several styles in the same song by pressing the **F5** function key on the computer to open the “Edit Bar Settings” dialog to change the style at any bar.

Try different styles by clicking on the [.Style] button to choose from the StylePicker. The current prototype style is shown in the title bar. The prototype can be selected with the **[Change Prototype Style]** button. Another option is to have the prototype default to the current style by selecting that checkbox. Styles with a similar feel to the prototype will be indicated with an (*) asterisk. These would be styles that have the same feel (triplets/ eighth/ sixteenths) and a similar tempo range. Styles that have a similar feel but a different tempo range are marked by a (^) caret symbol. Choose the “Show Styles” filter to display all styles, or only styles that match the prototype partially or fully. With the “Disk #” filter you can view just the styles from on styles set disk.

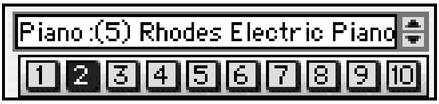
Change the Sound

Band-in-a-Box has several instrument parts - Bass, Piano, Drums, Guitar, Solo, Strings, Melody, and Thru. You can change patches on any part.

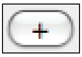
The easiest way to change patches on a part is to select the part by clicking on the desired part to change.


○ Combo ○ Bass ○ Piano ○ Drums ○ Guitar ○ Strings ● Melody ○ Soloist ○ Thru

Click on the Instrument Panel box. You will then see a menu of 128 instrument names. This list is the General MIDI patch list. Scroll down the list to find your patch.

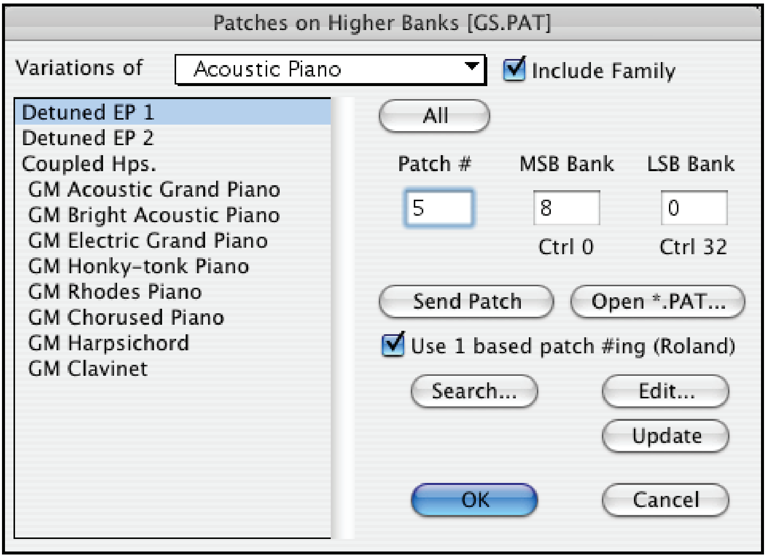

Piano :(5) Rhodes Electric Piano
1
2
3
4
5
6
7
8
9
10

Or click on the numbered buttons below the Instrument Panel box to choose from the 10 most common instruments chosen for that particular part.



If you have a General MIDI module, or any of the units that have a patch file for higher banks (*.PAT file) listed for them, then press the '+' button on the main screen to choose the .PAT file from the Synthkits folder.

This is an especially useful feature if you have a synthesizer or sound source that has patches on higher banks beyond the basic 128 General MIDI instruments. The window that appears when you click on this button looks like this:



Patches on Higher Banks [GS.PAT]

Variations of: Acoustic Piano

☑ Include Family

- Detuned EP 1
- Detuned EP 2
- Coupled Hps.
  - GM Acoustic Grand Piano
  - GM Bright Acoustic Piano
  - GM Electric Grand Piano
  - GM Honky-tonk Piano
  - GM Rhodes Piano
  - GM Chorused Piano
  - GM Harpsichord
  - GM Clavinet

Patch #: 5

MSB Bank: 8 (Ctrl 0)

LSB Bank: 0 (Ctrl 32)

☑ Use 1 based patch #ing (Roland)

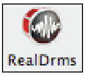
This will provide you with a list of all the patches available to you by name on the left, and where the patch is located (patch #, bank) on the right.

Add RealDrums

The RealDrums feature replaces MIDI drums with audio drums recorded live by top studio drummers. RealDrums can be set to replace MIDI drums in all songs, or they can be assigned to just one song at a time.

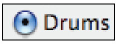
RealDrums are enabled/disabled in the **RealDrums Settings** dialog, which is launched by the **[Settings]** button in the **RealDrums Picker**.

Use the **RealDrums Picker** to choose RealDrums for the current song only.

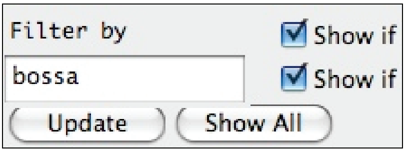


The **RealDrums Picker** opens from the **[RealDrms]** toolbar button or the *Windows | RealDrums Picker* menu command.

It can also be opened from the **RealDrums Settings** dialog with the selection "For this song only, use this RealDrum style" and a click on the **[RD]** button.



Another option is to right click (or **Control+click** or double click) on the Drums part to open the contextual menu. Then select the *Choose RealDrums* menu command.

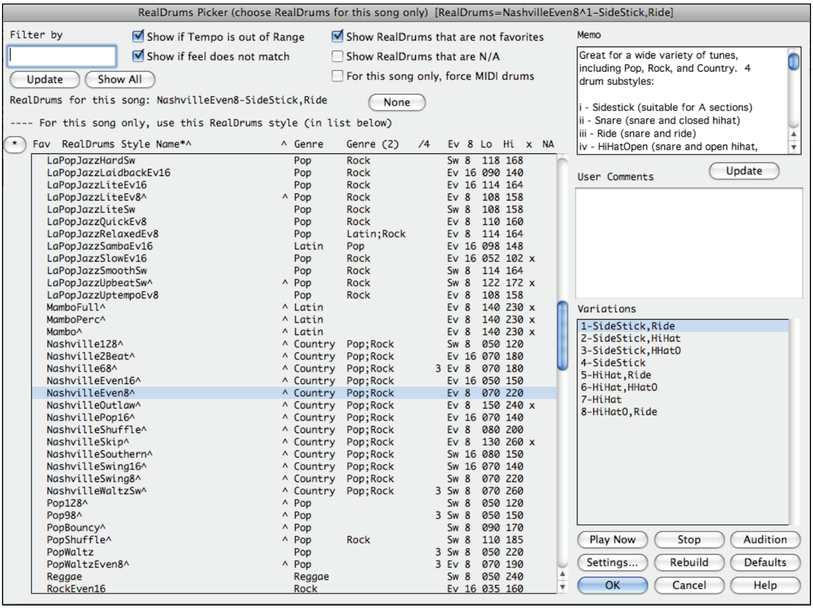


Filter by: bossa

☑ Show if

☑ Show if

A filter is available. Type a filter text, (e.g. bossa) and press **[Update]**, and you will then see the list filtered to show only RealDrums that have the word bossa somewhere in the title, memo, genre etc.



RealDrums Picker (choose RealDrums for this song only) [RealDrums=NashvilleEven8^1-SideStick,Ride]

Filter by

☑ Show if Tempo is out of Range
☑ Show if feel does not match
☑ Show RealDrums that are not favorites
☐ Show RealDrums that are N/A
☐ For this song only, force MIDI drums

RealDrums for this song: NashvilleEven8-SideStick,Ride

---- For this song only, use this RealDrums style (in list below)

Fav	RealDrums Style Name*^	^	Genre	Genre (2)	/4	Ev	8	Lo	Hi	x	NA
	LaPopJazzHardSw		Pop	Rock		Sw	8	118	168		
	LaPopJazzLaidbackEv16		Pop	Rock		Ev	16	090	140		
	LaPopJazzLiteEv16		Pop	Rock		Ev	16	114	164		
	LaPopJazzLiteEv8^	^	Pop	Rock		Ev	8	108	158		
	LaPopJazzLiteSw		Pop	Rock		Sw	8	108	158		
	LaPopJazzQuickEv8		Pop	Rock		Ev	8	110	160		
	LaPopJazzRelaxedEv8		Pop	Latin;Rock		Ev	8	114	164		
	LaPopJazzSambaEv16		Latin	Pop		Ev	16	098	148		
	LaPopJazzSlowEv16		Pop	Rock		Ev	16	052	102	x	
	LaPopJazzSmoothSw		Pop	Rock		Sw	8	114	164		
	LaPopJazzUpbeatSw^	^	Pop	Rock		Sw	8	122	172	x	
	LaPopJazzUptempoEv8		Pop	Rock		Ev	8	108	158		
	MamboFull^	^	Latin			Ev	8	140	230	x	
	MamboPerc^	^	Latin			Ev	8	140	230	x	
	Mambo^	^	Latin			Ev	8	140	230	x	
	Nashville128^	^	Country	Pop;Rock		Sw	8	050	120		
	Nashville2Beat^	^	Country	Pop;Rock		Ev	16	070	180		
	Nashville68^	^	Country	Pop;Rock	3	Ev	8	070	180		
	NashvilleEven16^	^	Country	Pop;Rock		Ev	16	050	150		
	NashvilleEven8^	^	Country	Pop;Rock		Ev	8	070	220		
	NashvilleOutlaw^	^	Country	Pop;Rock		Ev	8	150	240	x	
	NashvillePop16^	^	Country	Pop;Rock		Ev	16	070	140		
	NashvilleShuffle^	^	Country	Pop;Rock		Ev	8	080	200		
	NashvilleSkip^	^	Country	Pop;Rock		Ev	8	130	260	x	
	NashvilleSouthern^	^	Country	Pop;Rock		Sw	16	080	150		
	NashvilleSwing16^	^	Country	Pop;Rock		Sw	16	070	140		
	NashvilleSwing8^	^	Country	Pop;Rock		Sw	8	070	220		
	NashvilleWaltzSw^	^	Country	Pop;Rock	3	Sw	8	070	260		
	Pop128^	^	Pop			Sw	8	050	120		
	Pop98^	^	Pop		3	Sw	8	050	150		
	PopBouncy^	^	Pop			Sw	8	090	170		
	PopShuffle^	^	Pop	Rock		Sw	8	110	185		
	PopWaltz		Pop		3	Sw	8	050	220		
	PopWaltzEven8^	^	Pop		3	Ev	8	070	190		
	Reggae		Reggae			Sw	8	050	240		
	RockEven16		Rock			Ev	16	035	160		

Memo

Great for a wide variety of tunes, including Pop, Rock, and Country. 4 drum substyles:

i - Sidestick (suitable for A sections)
ii - Snare (snare and closed hihat)
iii - Ride (snare and ride)
iv - HiHatOpen (snare and open hihat,

User Comments

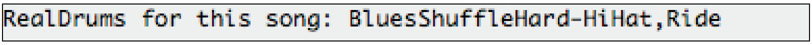
Variations

1-SideStick,Ride
2-SideStick,HiHat
3-SideStick,HHatO
4-SideStick
5-HiHat,Ride
6-HiHat,HHatO
7-HiHat
8-HiHatO,Ride

Multiple search terms work with RealDrums Picker. If you separate terms with a space, each term is searched for separately. So a search for “Bossa Rock Ev 120”, will find any Bossa Rock styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealTracks that match the tempo or within a compatible range.

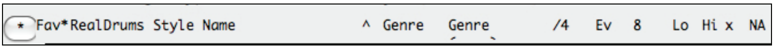
Pressing **[Show All]** will cancel the filter, and show all RealDrums again.

This shows the current RealDrums for this song.



RealDrums for this song: BluesShuffleHard-HiHat,Ride

This sets the drums to no RealDrums override for the song, and optionally also forces MIDI drums (i.e., no RealDrums for the style either).



The RealDrums list can be sorted by any of the column headings.

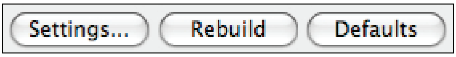
Click on the name of the RealDrums style name that you want to select for the song.

Play Now
Stop
Audition

[PlayNow] loads the selected RealDrums and starts playback.

The **[Stop]** button stops the song playback. Click on [PlayNow] to resume.

The **[Audition]** button doesn’t load the style but instead uses Media Player to play a demo .AIFF file for the style.



[Settings] opens the RealDrums Settings dialog.

[Rebuild] builds the list of RealDrums present as folders in the Drums folder. If you add new drum styles, press this button to update the list. RealDrums made by you (or others) that you add to the RealDrums folder also appear in the **RealDrums Picker** dialog.

[Defaults] returns the dialog to default settings, which will show all available styles.

Press **[OK]** to make your selection and return to the song.

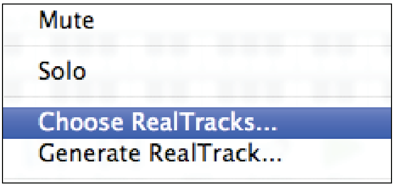
Press **[Cancel]** to return to the song without making a selection.

Add RealTracks

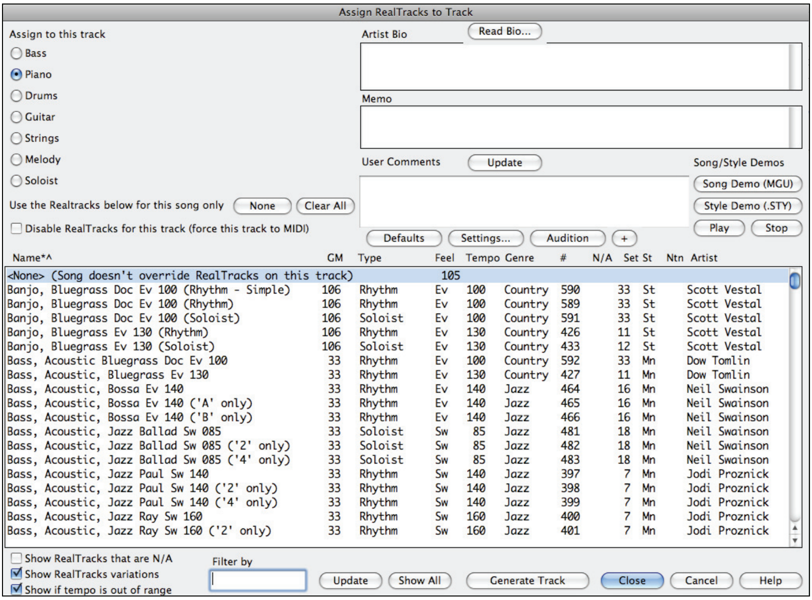
Just as RealDrums replace the MIDI drum track with live audio recordings of top session drummers, RealTracks add "real" instruments recorded by top studio players and recording artists.

RealTracks can play shots, holds, and pushes as entered in the chordsheet. Many of them play 4-bar endings (instead of 2-bar) to allow for the natural decay of the instrument, and there are free patches adding this feature to earlier RealTracks sets. They are available at http://www.pgmusic.com/support_macintosh_realdrums.htm.

The RealTracks toolbar button opens the **Assign RealTracks to Track** dialog (RealTracks Picker).



This dialog also opens from the main screen contextual menus, which open with a right click, **Control+click**, or double click on any part name. Then click on the *Choose RealTracks* menu command to assign a RealTracks instrument to the selected part.



Assign to this track

○ Bass
● Piano
○ Drums
○ Guitar
○ Strings
○ Melody
○ Soloist

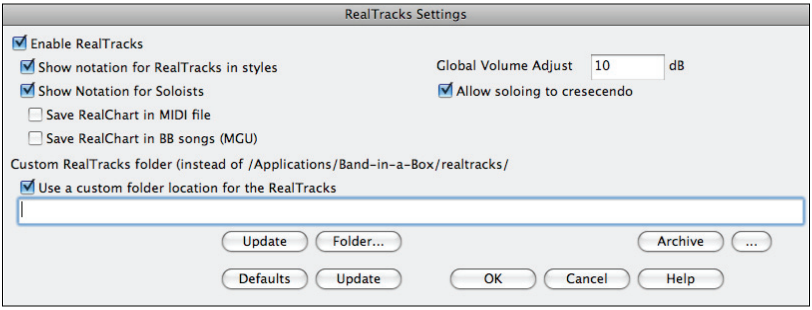
Use the Realtracks below for this song only

☐ Disable RealTracks for this track (force this track to MIDI)

Name*^	GM	Type	Feel	Tempo	Genre	#	N/A	Set	St	Ntn	Artist
<None> (Song doesn't override RealTracks on this track)			105								
Banjo, Bluegrass Doc Ev 100 (Rhythm - Simple)	106	Rhythm	Ev	100	Country	590		33	St		Scott Vestal
Banjo, Bluegrass Doc Ev 100 (Rhythm)	106	Rhythm	Ev	100	Country	589		33	St		Scott Vestal
Banjo, Bluegrass Doc Ev 100 (Soloist)	106	Soloist	Ev	100	Country	591		33	St		Scott Vestal
Banjo, Bluegrass Ev 130 (Rhythm)	106	Rhythm	Ev	130	Country	426		11	St		Scott Vestal
Banjo, Bluegrass Ev 130 (Soloist)	106	Soloist	Ev	130	Country	433		12	St		Scott Vestal
Bass, Acoustic Bluegrass Doc Ev 100	33	Rhythm	Ev	100	Country	592		33	Mn		Dow Tomlin
Bass, Acoustic, Bluegrass Ev 130	33	Rhythm	Ev	130	Country	427		11	Mn		Dow Tomlin
Bass, Acoustic, Bossa Ev 140	33	Rhythm	Ev	140	Jazz	464		16	Mn		Neil Swainson
Bass, Acoustic, Bossa Ev 140 ('A' only)	33	Rhythm	Ev	140	Jazz	465		16	Mn		Neil Swainson
Bass, Acoustic, Bossa Ev 140 ('B' only)	33	Rhythm	Ev	140	Jazz	466		16	Mn		Neil Swainson
Bass, Acoustic, Jazz Ballad Sw 085	33	Soloist	Sw	85	Jazz	481		18	Mn		Neil Swainson
Bass, Acoustic, Jazz Ballad Sw 085 ('2' only)	33	Soloist	Sw	85	Jazz	482		18	Mn		Neil Swainson
Bass, Acoustic, Jazz Ballad Sw 085 ('4' only)	33	Soloist	Sw	85	Jazz	483		18	Mn		Neil Swainson
Bass, Acoustic, Jazz Paul Sw 140	33	Rhythm	Sw	140	Jazz	397		7	Mn		Jodi Proznick
Bass, Acoustic, Jazz Paul Sw 140 ('2' only)	33	Rhythm	Sw	140	Jazz	398		7	Mn		Jodi Proznick
Bass, Acoustic, Jazz Paul Sw 140 ('4' only)	33	Rhythm	Sw	140	Jazz	399		7	Mn		Jodi Proznick
Bass, Acoustic, Jazz Ray Sw 160	33	Rhythm	Sw	160	Jazz	400		7	Mn		Jodi Proznick
Bass, Acoustic, Jazz Ray Sw 160 ('2' only)	33	Rhythm	Sw	160	Jazz	401		7	Mn		Jodi Proznick

☐ Show RealTracks that are N/A
☑ Show RealTracks variations
☑ Show if tempo is out of range

Click on the **[Settings]** button to open the **RealTracks Settings** dialog.



RealTracks Settings

☑ Enable RealTracks

☑ Show notation for RealTracks in styles

☑ Show Notation for Soloists

☐ Save RealChart in MIDI file

☐ Save RealChart in BB songs (MGU)

Global Volume Adjust 10 dB

☑ Allow soloing to cresecendo

Custom RealTracks folder (instead of /Applications/Band-in-a-Box/realtracks/

☑ Use a custom folder location for the RealTracks

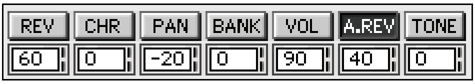
Update
Folder...
Archive
...
Defaults
Update
OK
Cancel
Help

☑ Enable RealTracks

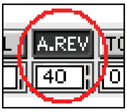
In the **RealTracks Settings** dialog you can Enable/Disable the RealTracks feature.

Audio Reverb

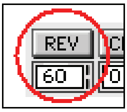
There is a Reverb control for individual tracks with RealTracks or RealDrums, so you can easily add reverb (0 to 127) for any RealTrack.



REV	CHR	PAN	BANK	VOL	A.REV	TONE
60	0	-20	0	90	40	0



At the top of the screen, there is an “A.REV” (Audio Reverb) control. Click on an instrument radio button, and then set the Audio Reverb for it.



Note that this only applies to RealTracks, since MIDI tracks have MIDI Reverb, which is set via a “REV” control.

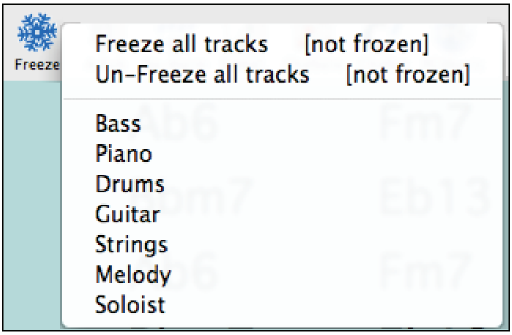
The Audio Reverb varies from 0 to 127. Adjust the value by clicking a key on the on-screen piano keyboard. Or right-click (or **Ctrl+click**) the control to enter a value.

The Reverb type is also settable, and saved with the song. To do this, press the Audio Reverb button, and adjust the various parameters.

The default is a “room” type of reverb.

Freeze Tracks

Freezing (locking) MIDI or RealTracks/RealDrums



Freeze
Freeze all tracks [not frozen]
Un-Freeze all tracks [not frozen]
Bass
Piano
Drums
Guitar
Strings
Melody
Soloist

Any track (MIDI or RealTrack) can be frozen. When frozen, it won’t be changed or re-generated. This saves time when replaying previous songs, and allows you to freeze an arrangement that you like. If you freeze the whole song, you don’t have to wait at all for the song to regenerate. Next time you play, it is ready to go.

You can make tracks Frozen by pressing the Freeze button (snowflake) on the toolbar, and then choosing which tracks that you want to freeze or unfreeze.

Add a Melody

Record
Not'n
☑ Wz

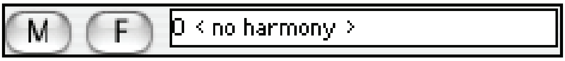
Band-in-a-Box is much more than an arranger and accompanist. You can also record your live MIDI performance to the Melody track, enter a Melody in the Notation note-by-note, or use the Wizard to record from your computer keyboard.

Enable the Embellisher, and the Melody will be embellished as it is played. You'll hear a livelier, more realistic Melody - and it's different every time. The Embellisher is only active while the music is playing; it doesn't permanently affect the Melody track.

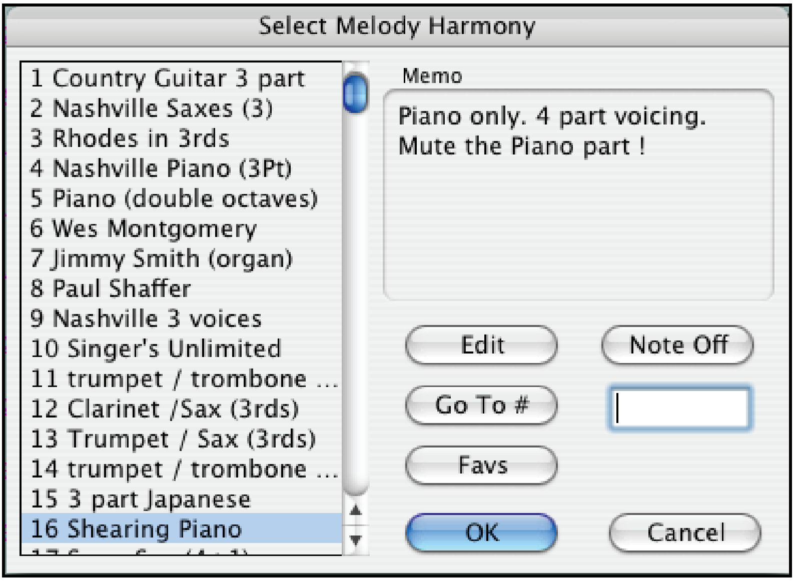
Harmonize the Melody

The **Select Melody Harmony** dialog box allows you to choose from any of the pre-defined harmonies and even allows you to define your own.

Press the **[M]** button next to the piano keyboard to add a harmony to the Melody track.



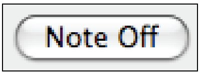
This dialog also opens with the *Harmony* | *Melody Harmony* menu item.



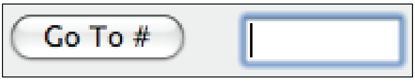
1 Country Guitar 3 part
2 Nashville Saxes (3)
3 Rhodes in 3rds
4 Nashville Piano (3Pt)
5 Piano (double octaves)
6 Wes Montgomery
7 Jimmy Smith (organ)
8 Paul Shaffer
9 Nashville 3 voices
10 Singer's Unlimited
11 trumpet / trombone ...
12 Clarinet /Sax (3rds)
13 Trumpet / Sax (3rds)
14 trumpet / trombone ...
15 3 part Japanese
16 Shearing Piano

Piano only. 4 part voicing.
Mute the Piano part !

This button opens the **Harmony Maker**, where you can customize Harmonists.



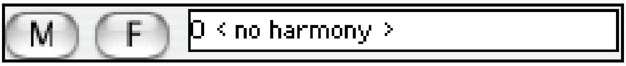
This button is to turn off any notes that are stuck on. (There shouldn't be any.)



Enter the number of the harmony you want to go to and press **[Go To #]**.

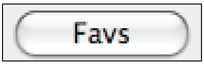
Favorite Melody Harmony

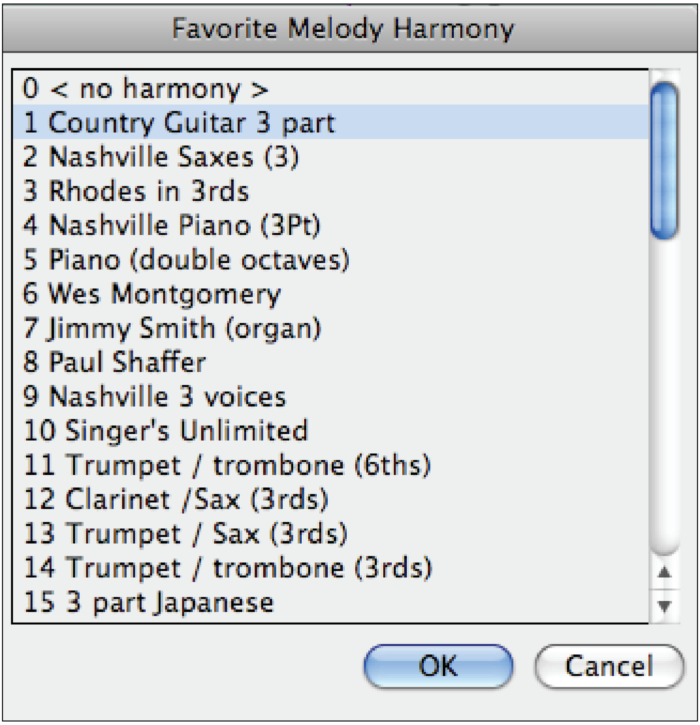
This option brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Melody track.



0 < no harmony >

It opens from the *Harmony | Favorite Melody Harmonies* menu item or by pressing either the **[F]** button next to the Melody Harmony box or the **[Favs]** button in the **Select Melody Harmony** dialog.





0 < no harmony >
1 Country Guitar 3 part
2 Nashville Saxes (3)
3 Rhodes in 3rds
4 Nashville Piano (3Pt)
5 Piano (double octaves)
6 Wes Montgomery
7 Jimmy Smith (organ)
8 Paul Shaffer
9 Nashville 3 voices
10 Singer's Unlimited
11 Trumpet / trombone (6ths)
12 Clarinet /Sax (3rds)
13 Trumpet / Sax (3rds)
14 Trumpet / trombone (3rds)
15 3 part Japanese

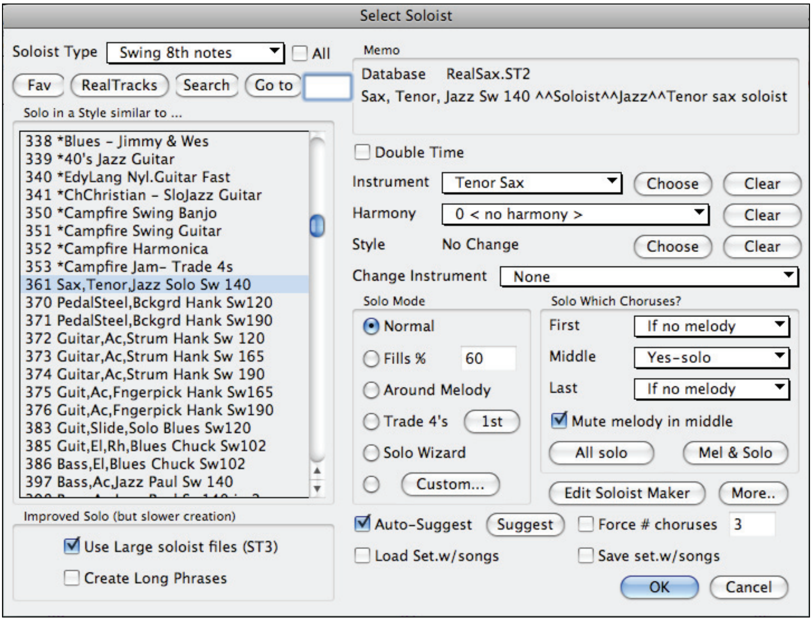
Play along with the Wizard

The **Wizard** is an intelligent play along feature that is controlled with the bottom two rows your computer's QWERTY keyboard. The bottom row of keys plays chord tones, the second row plays passing tones - you play any key in either row and never make a mistake!

Add a Solo

That's right! Band-in-a-Box can "solo like a pro" in over 200 styles.

Use the [Soloist] button on the main screen to open the **Select Soloist** dialog box and choose from hundreds of soloist profiles, including RealTracks for authentic live audio solos. The RealTracks soloists start at #361 in the list.



Soloist Type: Swing 8th notes ☐ All

Solo in a Style similar to ...

338 *Blues - Jimmy & Wes
339 *40's Jazz Guitar
340 *EdyLang Nyl.Guitar Fast
341 *ChChristian - SloJazz Guitar
350 *Campfire Swing Banjo
351 *Campfire Swing Guitar
352 *Campfire Harmonica
353 *Campfire Jam- Trade 4s
361 Sax,Tenor,Jazz Solo Sw 140
370 PedalSteel,Bckgrd Hank Sw120
371 PedalSteel,Bckgrd Hank Sw190
372 Guitar,Ac,Strum Hank Sw 120
373 Guitar,Ac,Strum Hank Sw 165
374 Guitar,Ac,Strum Hank Sw 190
375 Guit,Ac,Fngerpick Hank Sw165
376 Guit,Ac,Fngerpick Hank Sw190
383 Guit,Slide,Solo Blues Sw120
385 Guit,El,Rh,Blues Chuck Sw102
386 Bass,El,Blues Chuck Sw102
397 Bass,Ac,Jazz Paul Sw 140

Improved Solo (but slower creation)

☑ Use Large soloist files (ST3)
☐ Create Long Phrases

Memo
Database RealSax.ST2
Sax, Tenor, Jazz Sw 140 ^^Soloist^^Jazz^^Tenor sax soloist

☐ Double Time

Instrument: Tenor Sax
Harmony: 0 < no harmony >
Style: No Change
Change Instrument: None

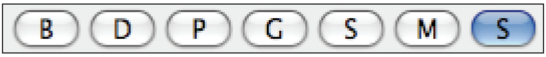
Solo Mode
● Normal
○ Fills % 60
○ Around Melody
○ Trade 4's 1st
○ Solo Wizard
○ Custom...

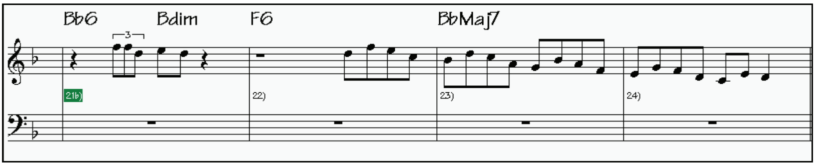
Solo Which Choruses?
First: If no melody
Middle: Yes-solo
Last: If no melody
☑ Mute melody in middle

☑ Auto-Suggest
☐ Force # choruses 3
☐ Load Set.w/songs
☐ Save set.w/songs

Use the preset Soloist settings, or choose your own Solo Mode and the Choruses where you want a solo. The Soloist Maker **[Edit…]** button gives access to the advanced settings in the Soloist Editor where you can edit existing profiles or create new Soloists of your own.

To see the Soloist part play in standard music notation open the Notation window and press the **[S]** button at the far right of the row of instrument buttons.





View and Print Notation

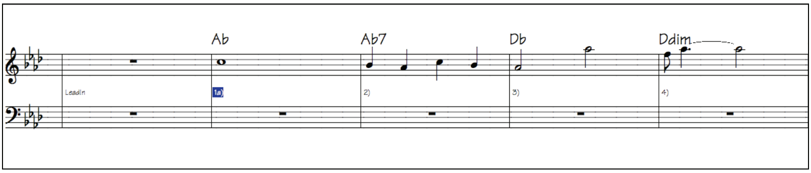
The notation feature in Band-in-a-Box makes it possible to follow the music onscreen as it plays, but it also does much more. We'll use the song OLDFOLKS.MGU from the Songs folder to explore the Notation window.

Click on the **[Open]** button in the toolbar to launch the **Open Song** dialog. From the /Band-in-a-Box /Songs folder select OLDFOLKS.MGU and load it into Band-in-a-Box

Let's have a look at the Notation window!

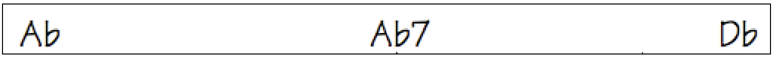
Press the "note" button to launch the Notation (or press ^+**N**).

You'll now see this Notation window.



Look around the Notation Window

Chords Line



Ab Ab7 Db

Just as in the chordsheet, you can type in chords using the same keystrokes.

The chords will be entered at the location marked by the **Current Time Indicator Line**.

Use the Right /Left cursor keys to move back and forth from bar to bar, and the Up/ Down cursor keys to move from screen to screen.

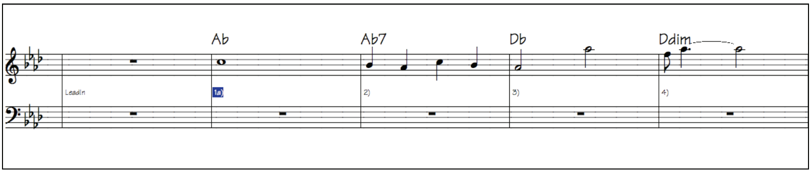
Change The Mode Of The Notation Window

There are 3 modes: **Standard Notation**, **Editable Notation**, and **Staff Roll**.

Band-in-a-Box offers multiple modes of notation for different purposes. The notation defaults to Standard Notation mode, other modes are selected with the **[N]** button on the Notation window toolbar.

Pressing the button toggles through the three different modes.

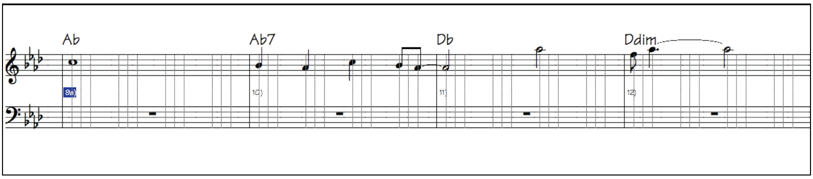
Standard Notation is to display or print notation and enter chords. It shows the grand piano staff with notes and chord symbols.



The Standard Notation window displays the notation for any individual track, and allows for the entry of chords. Features include:

- Notation display for the Bass, Drums, Guitar, Piano, Strings, Melody, or Soloist track.
- As the notation plays, the notes that are sounding are highlighted in red. This helps with sight reading or following the music.
- You can set the notation to scroll either 1 or 2 bars ahead of the music without interfering with your view of the current notation.
- Standard notation handles Jazz eighth notes and triplet figures correctly.
- Automatic options such as *auto durations*, *clean notation*, *mono display*, *minimize rests*, *hard rests*, and *engraver spacing* produce very musical and readable notation.

Enter the **Editable Notation** mode from the notation screen with a single mouse click on the **[N]** button. This is a special staff with time divisions for mouse-based editing.



In the Editable Notation mode you can enter, move, and edit notes and rests using standard mouse techniques – point and click, and drag and drop.

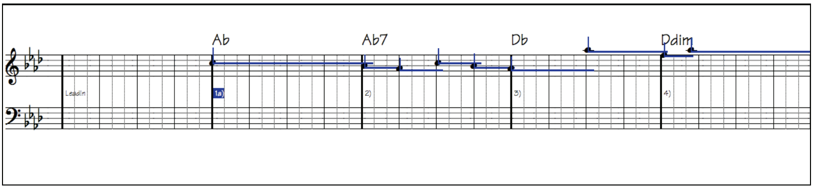
This is the screen for step-entry of a melody or for editing existing parts. The grid of vertical lines which sub-divides each beat indicates where the notes will be placed according to the resolution of the song. Holding the **Shift, Ctrl,** or **Alt** key as you click on a note forces a **sharp, flat,** or **natural** respectively.

Resolution

- Swing styles use 3 lines to divide each beat into eighth note swing triplets.
- Straight styles use 4 lines to divide each beat into sixteenth notes.

Band-in-a-Box has automatically sets the grid resolution to 3 per beat (triplets) or 4 per beat. This resolution can be changed in the **Notation Options** dialog, but the program automatically sets the resolution to the correct value based upon the Band-in-a-Box style that is currently in use.

Click the **[N]** button again to enter **Staff Roll Notation**. In this view you can enter or edit notes, as well as the note velocity and duration. The note heads are shown with editable velocity and duration lines.



This mode is similar to the Editable Notation mode, except that the beats begin right on the bar line**.** You can see the duration of the note visually represented by a horizontal blue (or green) line and the note's velocity displayed as a vertical line of the same color.

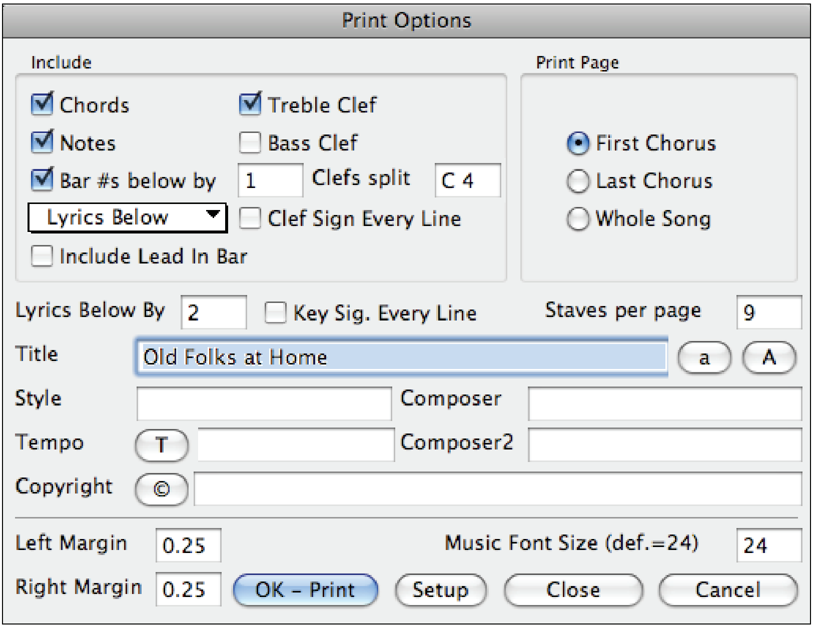
Tip: If you can't see these lines, press the **[Opt.]** button to check that "Show Note Durations, Show Velocity Lines," and "Show Bar/Beat Lines" options are enabled.

Using the Mouse to Edit Velocity and Duration

Place the mouse cursor on the note head and hold down the **Option** button on the computer keyboard. Then, starting at the note head, drag the cursor horizontally to set the note's duration, or vertically to set the note's velocity.

Let's print the song OLDFOLKS.MGU.

Press the **[Print]** button on the Notation window, or the **Print** icon on the main screen, or press **Ctrl+P** to launch the **Print Options** dialog box. It is very likely that Band-in-a-Box has made all the correct settings for you.



Print Options

Include

☑ Chords
☑ Treble Clef
☑ Notes
☐ Bass Clef
☑ Bar #s below by 1
Clefs split C 4
Lyrics Below
☐ Clef Sign Every Line
☐ Include Lead In Bar

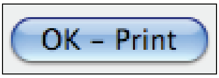
Print Page

● First Chorus
○ Last Chorus
○ Whole Song

Lyrics Below By 2
☐ Key Sig. Every Line
Staves per page 9
Title Old Folks at Home
Style
Composer
Tempo
Composer2
Copyright
Left Margin 0.25
Music Font Size (def.=24) 24
Right Margin 0.25

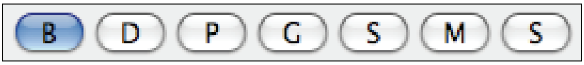
You should make sure to select the print range of first chorus, to print only the first chorus of the song.

Take a peek at your printer setup to ensure that you have the correct printer specified.



Then press **[OK – Print]**. You will then get a printout of OLDFOLKS.MGU. This printout has been automatically scaled to fit on one page, and is done lead sheet style. You can of course change the options.

Now, get back to the Notation window. As the song is playing, let's display other instruments beside the Melody.



These buttons stand for Bass, Drums, Piano, Guitar, Strings, Melody, and Soloist. The selected part (Bass) is highlighted in color.

M

Get back to the Melody track, by pressing the **[M]** button. **Ctrl+Shift+F5** is the hot key that allows you to switch tracks using keystrokes.

☑ Clean

Try turning the Clean function on/off. "Clean" notation is an intelligent mode that eliminates grace notes and unusual notation, producing a cleaner and much more readable notation.

This allows you to play in melodies using grace notes, and normal playing, without worrying that the notation won't display cleanly.

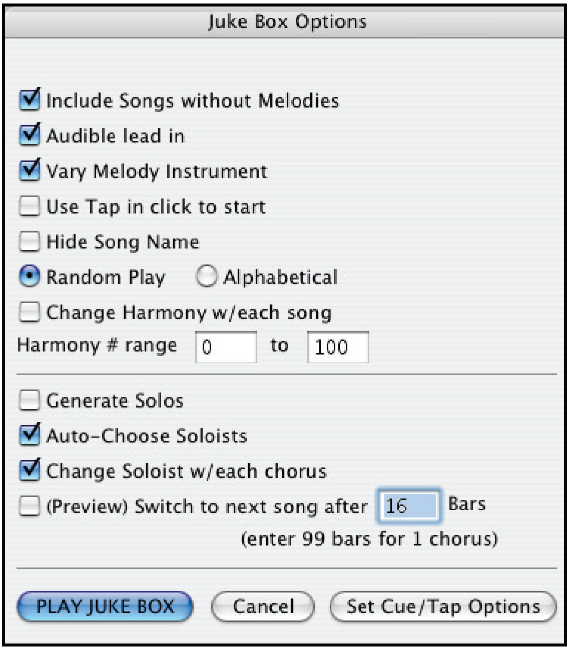
Not'n

Let's close the Notation window, by pressing the "note" button again. This returns us to the familiar Band-in-a-Box screen.

Play the Jukebox

JukeBox

Use the Jukebox for continuous playback of a list of Band-in-a-Box songs. Click the **[JukeBox]** button to open the Juke Box Options dialog, a list of options that controls how the songs in the chosen directory are played.



Juke Box Options

☑ Include Songs without Melodies

☑ Audible lead in

☑ Vary Melody Instrument

☐ Use Tap in click to start

☐ Hide Song Name

● Random Play ○ Alphabetical

☐ Change Harmony w/each song

Harmony # range 0 to 100

☐ Generate Solos

☑ Auto-Choose Soloists

☑ Change Soloist w/each chorus

☐ (Preview) Switch to next song after 16 Bars

(enter 99 bars for 1 chorus)

When you have chosen the options you want, click **[PLAY JUKE BOX]** to play all the songs in the selected directory folder.

Use the Preview feature to automatically audition a complete directory of songs by playing a part of each song and then moving on to the next one, or use the [<] and [>] cursor buttons to navigate manually through the list of juke box songs.

Automatic Songs - “The Melodist”

Feel like composing a brand new song?

With Band-in-a-Box you can compose a new song, in the style of your choice complete with intro, chords, melody, arrangement and improvisations, all created by the program! All you have to do is pick from one of the Melodists and press [OK] - the program then automatically generates the intro, chords, melody, and arrangement in the chosen style. It even auto-generates a title!

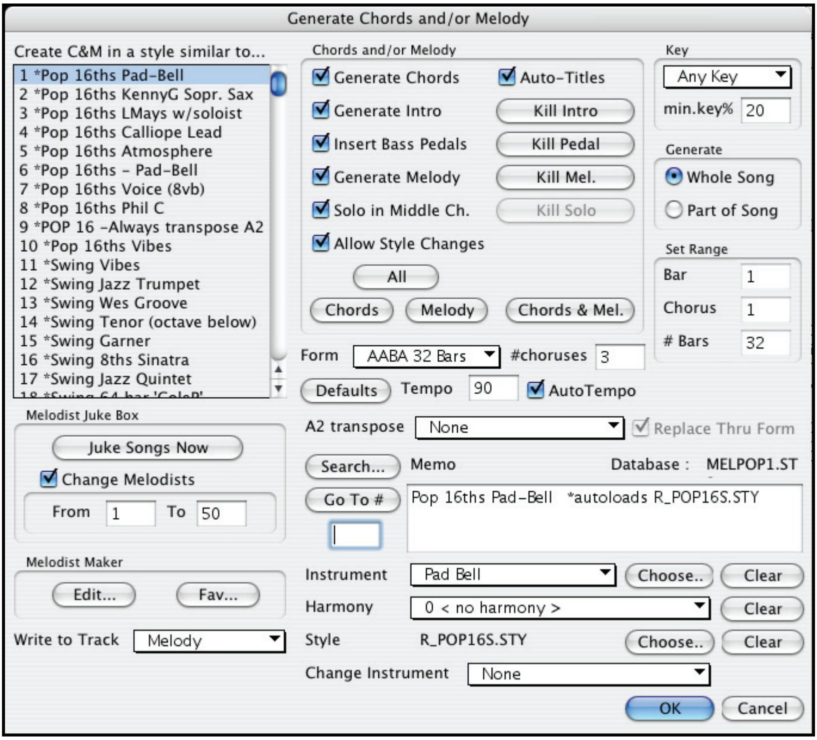
You can go from nothing to a completed song in less than 1 second! Once the song is generated, the chords and melody are part of the regular Band-in-Box tracks, so may be edited, printed, and saved as with any other song!

You can also auto-regenerate any part of a song and modify it to suit you. The Melodist will also generate a melody over an existing chord progression. A Melodist “Juke Box” mode creates and performs new compositions in succession.

Aside from the compositional values of the Melodist, the features can be used as a powerful practicing aid - improving sight reading by reading the melodies generated in various keys, and ear training - improving your “ear” by playing along with the chord progressions in the generated songs.

Launching the Melodist

To launch the Melodist, press the **[Melodist]** button on the main screen, or use the **Shift+F5** hot keys.



Generate Chords and/or Melody

Create C&M in a style similar to...

1 *Pop 16ths Pad-Bell
2 *Pop 16ths KennyG Sopr. Sax
3 *Pop 16ths LMays w/soloist
4 *Pop 16ths Calliope Lead
5 *Pop 16ths Atmosphere
6 *Pop 16ths - Pad-Bell
7 *Pop 16ths Voice (8vb)
8 *Pop 16ths Phil C
9 *POP 16 -Always transpose A2
10 *Pop 16ths Vibes
11 *Swing Vibes
12 *Swing Jazz Trumpet
13 *Swing Wes Groove
14 *Swing Tenor (octave below)
15 *Swing Garner
16 *Swing 8ths Sinatra
17 *Swing Jazz Quintet

Chords and/or Melody

☑ Generate Chords
☑ Auto-Titles
☑ Generate Intro
☑ Insert Bass Pedals
☑ Generate Melody
☑ Solo in Middle Ch.
☑ Allow Style Changes

Key: Any Key
min.key%: 20

Generate
● Whole Song
○ Part of Song

Set Range
Bar: 1
Chorus: 1
Bars: 32

Form: AABA 32 Bars
#choruses: 3
Tempo: 90
☑ AutoTempo

A2 transpose: None
☑ Replace Thru Form

Memo
Database : MELPOP1.ST
Pop 16ths Pad-Bell *autoloads R_POP16S.STY

Melodist Juke Box
☑ Change Melodists
From: 1
To: 50

Melodist Maker

Write to Track: Melody

Instrument: Pad Bell
Harmony: 0 < no harmony >
Style: R_POP16S.STY
Change Instrument: None

Import a MIDI File

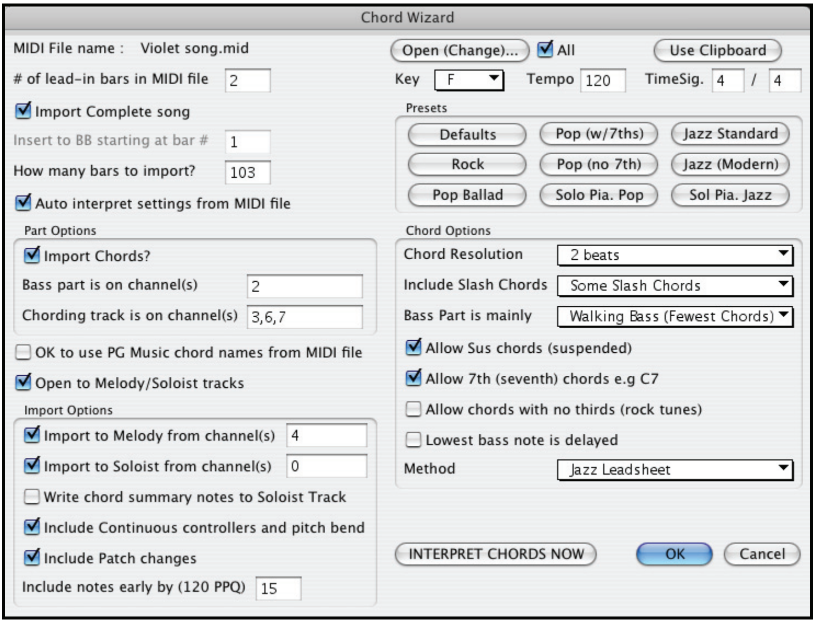
With the amazing Band-in-a-Box Chord Wizard, you can convert any MIDI file into a Band-in-a-Box song, complete with Melody and Solo parts.

MIDI File Chord Interpretation Wizard

Many people who play music by ear think of songs in terms of "Chords and Melody." However many MIDI files lack chord symbols, so they become difficult to learn without the user having to figure out the chords in a time consuming process.

Now you can open up any MIDI file in Band-in-a-Box, and Band-in-a-Box will *automatically* figure out the chords of the song for you. It automatically analyzes the MIDI file, figures out where the Bass, Piano, Melody, and other tracks are, and then figures out the chord changes for the song. The chords are written onto the Band-in-a-Box chordsheet like any other song. This allows you to quickly learn how to play a song from a MIDI file - just read it into Band-in-a-Box and you'll see the chord symbols, and then learn the melody! You can also read tracks into the Melody and Soloist tracks.

To import the chords from a MIDI file, blank the chordsheet, by choosing *File* | *New*. Then select the menu item *File* | *Import Chords from MIDI File* or press the keystrokes (**Ctrl+Option+I**). This launches the Chord Wizard dialog.



MIDI File name : Violet song.mid
# of lead-in bars in MIDI file 2
☑ Import Complete song
Insert to BB starting at bar # 1
How many bars to import? 103
☑ Auto interpret settings from MIDI file

Part Options
☑ Import Chords?
Bass part is on channel(s) 2
Chording track is on channel(s) 3,6,7
☐ OK to use PG Music chord names from MIDI file
☑ Open to Melody/Soloist tracks

Import Options
☑ Import to Melody from channel(s) 4
☑ Import to Soloist from channel(s) 0
☐ Write chord summary notes to Soloist Track
☑ Include Continuous controllers and pitch bend
☑ Include Patch changes
Include notes early by (120 PPQ) 15

☑ All
Key F
Tempo 120
TimeSig. 4 / 4

Chord Options
Chord Resolution 2 beats
Include Slash Chords Some Slash Chords
Bass Part is mainly Walking Bass (Fewest Chords)
☑ Allow Sus chords (suspended)
☑ Allow 7th (seventh) chords e.g C7
☐ Allow chords with no thirds (rock tunes)
☐ Lowest bass note is delayed
Method Jazz Leadsheet

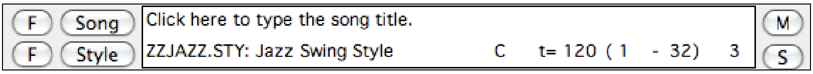
Select your MIDI file to import with the [Open (Change)…] button. The Chord Wizard will automatically detect the settings for your song, choosing a Preset will help the Chord Wizard make the correct choices for the type of song you are importing.

Make Your Own Songs

Now that you know how much fun it is to play music with Band-in-a-Box, you'll be pleased to see how easy it is to make songs of your own. This section shows you how to make a new song, with step-by-step instructions from start to finish.

Start with a clean sheet. Use either the menu command *File | New* or *Edit | Clear Lead sheet*, or the keystrokes **Cmd+N** to blank the chordsheet.

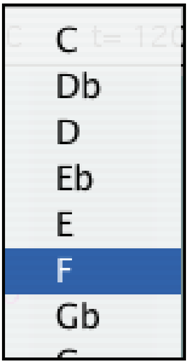
Name the song. Enter the title of the song by clicking in the title area.


F
Song
F
Style
M
S

Click here to type the song title.

ZZJAZZ.STY: Jazz Swing Style C t= 120 (1 - 32) 3

Select the Key


C
Db
D
Eb
E
F
Gb

Click on the key select list and change the key of your song instantly. Click on "YES" to the "OK to transpose Lead sheet?" prompt and Band-in-a-Box will automatically transpose the entire song.

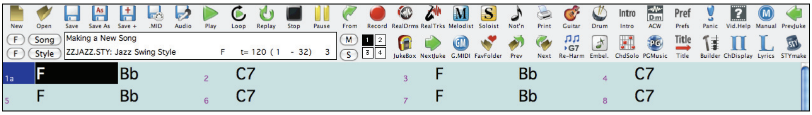
Type in the chords

c7

The chords we will enter are F for 1/2 a bar, Bb for 1/2 a bar, and C7 for a bar.

Mouse click on the first cell in the chordsheet and type in the chord symbol. The chord name will appear in the chord box. Press the **return** key to enter the chord on the chordsheet and advance the chord cell ½ bar. To enter two chords in a chord cell, type the chord names separated by a comma, e.g., f,bb. Continue until the song is complete.

This song will have no intro, and the chorus will be 32 bars long. The chordsheet we want to end up with will look something like this:


New
Open
Save
Save As
Save +
.MID
Audio
Play
Loop
Replay
Stop
Pause
From
Record
RealDrms
RealTrks
Melodist
Soloist
Not'n
Print
Guitar
Drum
Intro
ACW
Prefs
Panic
Vid.Help
Manual
PrevJuke
F
Song
F
Style
M
S
JukeBox
NextJuke
G.MIDI
FavFolder
Prev
Next
Re-Harm
Embel.
ChdSolo
PGMusic
Title
Builder
ChDisplay
Lyrics
STYmake

Making a New Song

ZZJAZZ.STY: Jazz Swing Style F t= 120 (1 - 32) 3

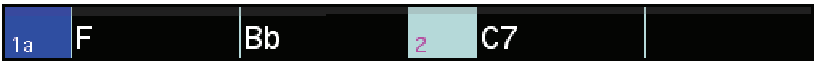
1a F Bb 2 C7 3 F Bb 4 C7

5 F Bb 6 C7 7 F Bb 8 C7

Copying and pasting a section of chords

Since many songs repeat the same sequence of chords throughout, a faster method to enter a song into Band-in-a-Box is to COPY and PASTE the repeating chords.

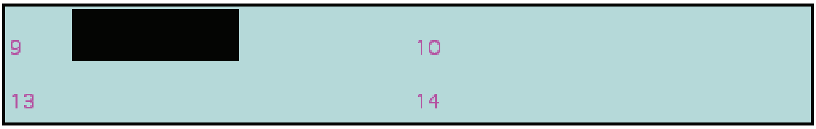
Highlight a section of chords by dragging the mouse over them while holding the left mouse button. The area will be blackened/highlighted.



1a F Bb 2 C7

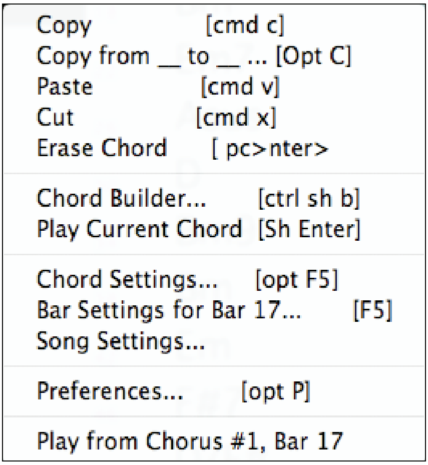
Press **Cmd+C**, or select the *Edit* | *Copy* menu item. The highlighted area will be copied to the clipboard. It can then be pasted back into the chordsheet at any location, and reused as many times as you like.

Move the highlight cell to the bar that you want to paste the chords into, using the arrow keys or the mouse.



Paste the copied section with press **Cmd+V** command, or select the *Edit* | *Paste* menu item. The chords will then appear at the new location. These features are also available from the **Control+click** or right-click contextual menu.

Chordsheet Contextual Menu


Copy [cmd c]
Copy from __ to __ ... [Opt C]
Paste [cmd v]
Cut [cmd x]
Erase Chord [pc>nter>
Chord Builder... [ctrl sh b]
Play Current Chord [Sh Enter]
Chord Settings... [opt F5]
Bar Settings for Bar 17... [F5]
Song Settings...
Preferences... [opt P]
Play from Chorus #1, Bar 17

The Chordsheet has a contextual menu that opens with **Control+click** or a right-click in the Chordsheet area. This menu is a very convenient way to access the features for editing song arrangements.

Chords can be copied, pasted, cut, or erased and new chords can be entered from the Chord Builder.

The Chord Settings allow pushes, rests, and pedal bass to be applied.

The Bar Settings let you refine your arrangement with changes in tempo, meter, key signature, styles, RealDrums, volume levels, patches, and harmonies.

Song Settings allow rests and pushes, and also control tags, endings, and fadeouts.

Global system settings are found in the Preferences.

Choose a Style

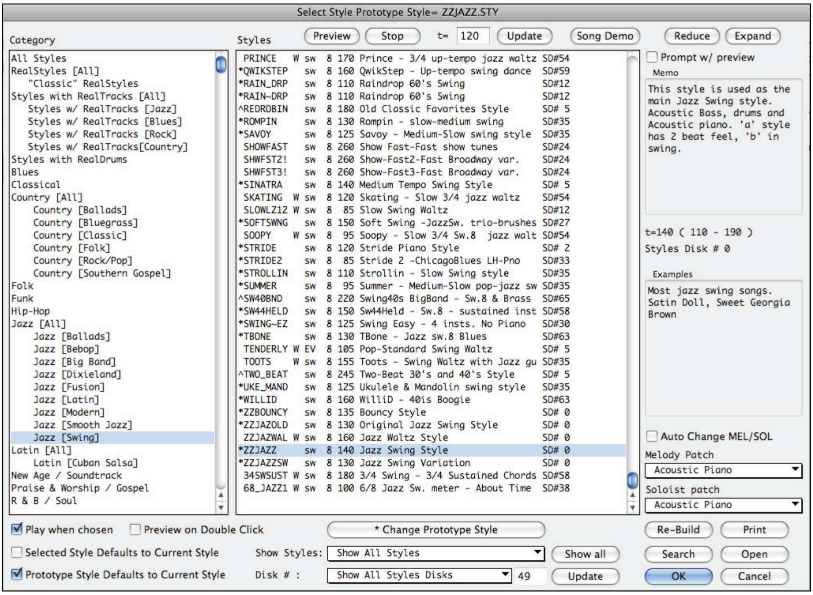
The chords and other information that you enter in the chordsheet tell Band-in-a-Box what to play, as well as the tempo, and the number of repeats.

The style you choose tells the program how to play it, and there are thousands of possibilities. Once a style is loaded, the song will play back in that style. With so many styles to choose from, it's good that Band-in-a-Box offers lots of help make your choice easier.

The **Style Picker** window allows easy selection of Styles by Category, Full Style Title, Memo, and examples of songs that work in that style.

This list may be printed out. For example, you can select **Jazz** styles, and see all the Jazz styles in Band-in-a-Box displayed. Then you can select a style such as GARNER.Style and see a full title, description of the style and examples of songs appropriate to the style. You won't have to go "hunting" for the style you want any more. This information may be printed out.

You get to the StylePicker window by pressing the **[Style]** button or **Ctrl+F9**. This launches the StylePicker window.



All Styles
RealStyles [All]
"Classic" RealStyles
Styles with RealTracks [All]
Styles w/ RealTracks [Jazz]
Styles w/ RealTracks [Blues]
Styles w/ RealTracks [Rock]
Styles w/ RealTracks[Country]
Styles with RealDrums
Blues
Classical
Country [All]
Country [Ballads]
Country [Bluegrass]
Country [Classic]
Country [Folk]
Country [Rock/Pop]
Country [Southern Gospel]
Folk
Funk
Hip-Hop
Jazz [All]
Jazz [Ballads]
Jazz [Bebop]
Jazz [Big Band]
Jazz [Dixieland]
Jazz [Fusion]
Jazz [Latin]
Jazz [Modern]
Jazz [Smooth Jazz]
Jazz [Swing]
Latin [All]
Latin [Cuban Salsa]
New Age / Soundtrack
Praise & Worship / Gospel
R & B / Soul

t= 120

```
 PRINCE   W sw  8 170 Prince - 3/4 up-tempo jazz waltz SD#54
*QWIKSTEP   sw  8 160 QwikStep - Up-tempo swing dance  SD#59
*RAIN_DRP   sw  8 110 Raindrop 60's Swing              SD#12
*RAIN~DRP   sw  8 110 Raindrop 60's Swing              SD#12
^REDROBIN   sw  8 180 Old Classic Favorites Style      SD# 5
*ROMPIN     sw  8 130 Rompin - slow-medium swing       SD#35
*SAVOY      sw  8 125 Savoy - Medium-Slow swing style  SD#35
 SHOWFAST   sw  8 260 Show Fast-Fast show tunes        SD#24
 SHWFST2!   sw  8 260 Show-Fast2-Fast Broadway var.    SD#24
 SHWFST3!   sw  8 260 Show-Fast3-Fast Broadway var.    SD#24
*SINATRA    sw  8 140 Medium Tempo Swing Style         SD# 5
 SKATING  W sw  8 120 Skating - Slow 3/4 jazz waltz    SD#54
 SLOWLZ12 W sw  8  85 Slow Swing Waltz                 SD#12
*SOFTSWNG   sw  8 150 Soft Swing -JazzSw. trio-brushes SD#27
 SOOPY    W sw  8  95 Soopy - Slow 3/4 Sw.8  jazz walt SD#54
*STRIDE     sw  8 120 Stride Piano Style               SD# 2
*STRIDE2    sw  8  85 Stride 2 -ChicagoBlues LH-Pno    SD#33
*STROLLIN   sw  8 110 Strollin - Slow Swing style      SD#35
*SUMMER     sw  8  95 Summer - Medium-Slow pop-jazz sw SD#35
^SW40BND    sw  8 220 Swing40s BigBand - Sw.8 & Brass  SD#65
*SW44HELD   sw  8 150 Sw44Held - Sw.8 - sustained inst SD#58
*SWING~EZ   sw  8 125 Swing Easy - 4 insts. No Piano   SD#30
*TBONE      sw  8 130 TBone - Jazz sw.8 Blues          SD#63
 TENDERLY W EV  8 105 Pop-Standard Swing Waltz         SD# 5
 TOOTS    W sw  8 155 Toots - Swing Waltz with Jazz gu SD#35
^TWO_BEAT   sw  8 245 Two-Beat 30's and 40's Style     SD# 5
*UKE_MAND   sw  8 125 Ukulele & Mandolin swing style   SD#35
*WILLID     sw  8 160 WilliD - 40is Boogie             SD#63
*ZZBOUNCY   sw  8 135 Bouncy Style                     SD# 0
*ZZJAZOLD   sw  8 130 Original Jazz Swing Style        SD# 0
 ZZJAZWAL W sw  8 160 Jazz Waltz Style                 SD# 0
*ZZJAZZ     sw  8 140 Jazz Swing Style                 SD# 0
*ZZJAZZSW   sw  8 130 Jazz Swing Variation             SD# 0
 34SWSUST W sw  8 180 3/4 Swing - 3/4 Sustained Chords SD#58
 68_JAZZ1 W sw  8 100 6/8 Jazz Sw. meter - About Time  SD#38
```

☐ Prompt w/ preview

This style is used as the main Jazz Swing style. Acoustic Bass, drums and Acoustic piano. 'a' style has 2 beat feel, 'b' in swing.

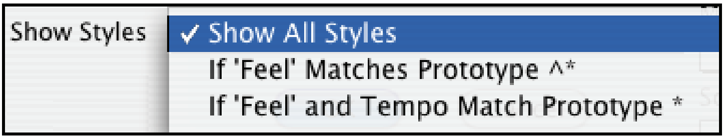
t=140 (110 - 190)
Styles Disk # 0

Most jazz swing songs. Satin Doll, Sweet Georgia Brown

☐ Auto Change MEL/SOL
Melody Patch: Acoustic Piano
Soloist patch: Acoustic Piano

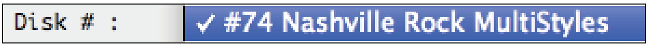
☑ Play when chosen
☐ Preview on Double Click
☐ Selected Style Defaults to Current Style
☑ Prototype Style Defaults to Current Style
Show Styles: Show All Styles
Disk # : Show All Styles Disks 49

Choose the "Show Styles" filter" to display all styles, or only styles that match the prototype partially or fully.



Show Styles
✓ Show All Styles
If 'Feel' Matches Prototype ^*
If 'Feel' and Tempo Match Prototype *

Use the "Disk #" filter to view only the styles from one styles set disk.



Disk # : ✓ #74 Nashville Rock MultiStyles

Category List: Use the Category list on the left to select a style category (Jazz / Pop etc.) or a style set. Click on the list to choose.

Style List: Once chosen, you'll see the list of styles available in that category or style set. You'll see the name of the style, and the file name for the style. RealStyles are styles made exclusively with RealTracks, while Styles with RealTracks have both RealTracks and MIDI tracks. MultiStyles have additional substyle variations.

Memo and Examples: Click on a style to see a memo for the song, a list of songs that could be played using that style, and the suggested tempo range.

Double click on the style name to exit the dialog, and load the style.

If you have added new styles to Band-in-a-Box then you can re-build this list.

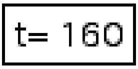
This allows you to print the styles list. It copies the list to the clipboard. Then you open up your favorite word processor (like Word for Mac, or BB Edit). Inside your word processor, select *File* | *Print* and print the list.

The Search button helps you find data in any of the fields.

Frame the song

Here we have selected bar one to be the first bar of the chorus and bar 32 to be the last. The chorus will repeat three times before proceeding to the two bar ending.

Set the Tempo



Let's set the tempo to 160 beats per minute. The tempo is displayed in the song title window with a default setting of 120 beats per minute.

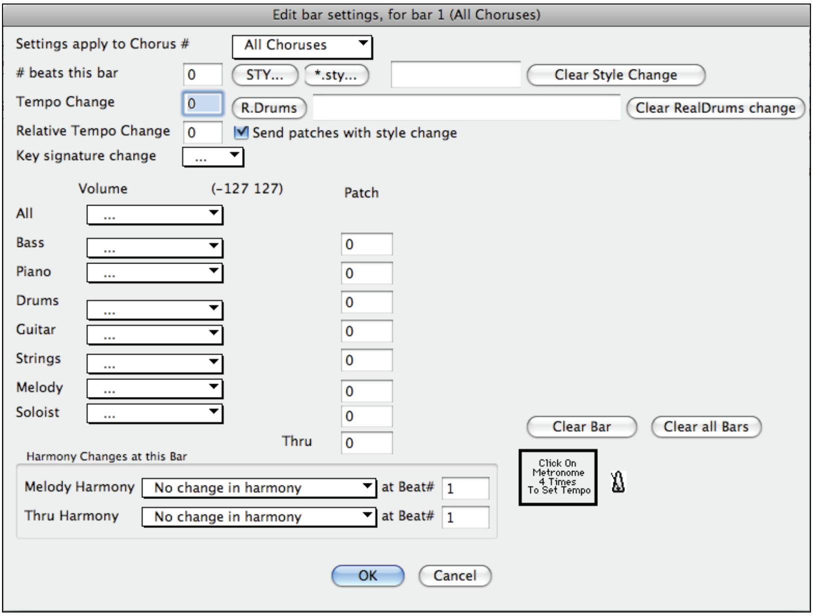
Click with the mouse to adjust the tempo in increments of 5 beats per minute. Clicking on the top of the numbers increases the tempo setting, clicking on the bottom decreases it. The tempo can also be typed into the Main Settings dialog, which opens from the menu *Song | Title/Key/Tempo/Embel…*, or with the keystrokes **Command+K**. You can click 4 times on the metronome in this dialog to set your tempo.

Tap the Tempo

Not sure of the tempo for your song? Tap it in real time on either the [-] key or the [=] key on your computer keyboard. Four taps on the minus key sets the tempo, four taps on the equal key sets the tempo and starts the song playing.

Finishing the Song Arrangement

Use the powerful musical intelligence of features like the Harmonies and the Soloist to add the final touches to your song. The **Edit Bar Settings** dialog (**Alt+B** or **F5**) lets you fine-tune your arrangement by changing styles, RealDrums styles, patches, harmonies, tempo (absolute or relative), and meter anywhere in the song. Changes can be applied to all choruses or just to a selected chorus.



Edit bar settings, for bar 1 (All Choruses)

Settings apply to Chorus # All Choruses

# beats this bar 0

Tempo Change 0

Relative Tempo Change 0

☑ Send patches with style change

Key signature change ...

	Volume (-127 127)	Patch
All	...	
Bass	...	0
Piano	...	0
Drums	...	0
Guitar	...	0
Strings	...	0
Melody	...	0
Soloist	...	0
Thru		0

Harmony Changes at this Bar

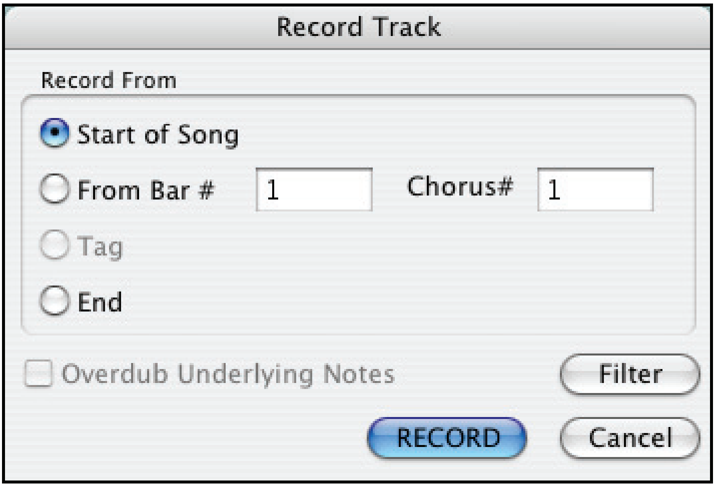
Melody Harmony No change in harmony at Beat# 1

Thru Harmony No change in harmony at Beat# 1

Record a Melody

Band-in-a-Box has 2 built-in MIDI sequencer tracks, Melody and Soloist, so you can record and edit your own melodies or solos. These tracks are recorded from a MIDI keyboard (or other MIDI controller) connected to Band-in-a-Box by your MIDI driver.

Press the **[Record]** button to begin recording. This launches the **Record Track** dialog box. You can punch in, overdub, and record directly to the ending or the tag. Use the filter to choose which MIDI events are recorded.



Record Track

Record From

● Start of Song

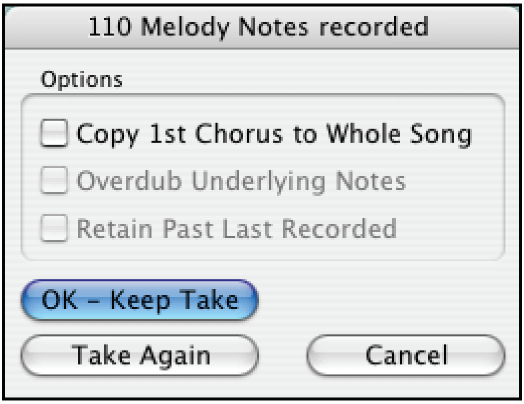
○ From Bar # 1 Chorus# 1

○ Tag

○ End

☐ Overdub Underlying Notes

Pressing the **[Record**] button will start Band-in-a-Box recording what you play on the Thru track. An audible count-in is played prior to recording.



110 Melody Notes recorded

Options

☐ Copy 1st Chorus to Whole Song

☐ Overdub Underlying Notes

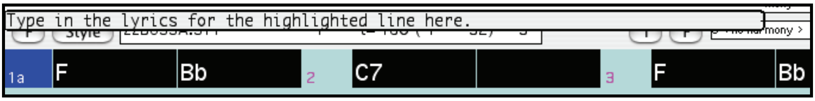
☐ Retain Past Last Recorded

Once you have completed recording your melody Band-in-a-Box will ask you if you would like to keep the take and if you would like to copy the recorded chorus to the whole song.

Tip: Looking for inspiration? At the click of a button, the Band-in-a-Box Melodist will write completely new songs from scratch, complete with Chords, Intro, Melody, Solo, Ending, and even an original Title. Or you can enter your own chord changes and let the Melodist create a new melody over them. There are more than 100 Jazz, Pop, Rock, Latin, Country, and Classical melody styles.

Adding Lyrics to your song

Use the menu command *Edit | Enter Lyrics at Current Bar* to open the Lyrics Entry window. The **Escape** key closes this window.



Type in the lyrics for the highlighted line here.

Use the cursor arrows to move down and enter your lyrics a line at a time. Two lines of lyrics are displayed while the song is playing, and the lyrics are highlighted as the highlight cell moves across the chordsheet.

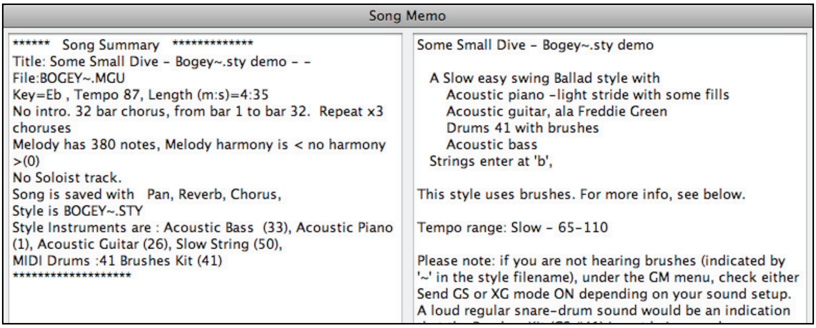
Add a Memo

A song memo of up to 2000 characters may be added with your own notes about the song and the Band-in-a-Box song summary. Clicking on the **[M]** button located to the right of the song title launches the **Song Memo** dialog where you can type in a short memo about the song, style, etc.

A red border around the **[M]** button indicates that the song has a memo. The keystrokes **Option+M** will also launch the **Song Memo**.

Automatic Memo-Generation

If the "summary" checkbox is selected, you'll see an additional window that automatically displays a full summary of the song (title/tempo/patches used in the song), as well as other special features, such as substyle patch changes or harmonies. This saves much of the work previously required to manually type in this information to the memo.



Song Memo

****** Song Summary *************
Title: Some Small Dive - Bogey~.sty demo - -
File:BOGEY~.MGU
Key=Eb , Tempo 87, Length (m:s)=4:35
No intro. 32 bar chorus, from bar 1 to bar 32. Repeat x3 choruses
Melody has 380 notes, Melody harmony is < no harmony >(0)
No Soloist track.
Song is saved with Pan, Reverb, Chorus,
Style is BOGEY~.STY
Style Instruments are : Acoustic Bass (33), Acoustic Piano (1), Acoustic Guitar (26), Slow String (50),
MIDI Drums :41 Brushes Kit (41)
****

Some Small Dive - Bogey~.sty demo

A Slow easy swing Ballad style with
Acoustic piano -light stride with some fills
Acoustic guitar, ala Freddie Green
Drums 41 with brushes
Acoustic bass
Strings enter at 'b',

This style uses brushes. For more info, see below.

Tempo range: Slow - 65-110

Please note: if you are not hearing brushes (indicated by '~' in the style filename), under the GM menu, check either Send GS or XG mode ON depending on your sound setup. A loud regular snare-drum sound would be an indication

Saving Your Work

Now that you have produced a great sounding song, it is time to save it as a Band-in-a-Box file, as a MIDI file, or as an audio wave file. All tracks can be edited and saved.

To edit a MIDI track (bass, drums, piano, guitar, strings), or the MIDI part of a RealTracks that has a RealChart (MIDI transcribed solo), simply open up the Notation window (or Piano Roll window), and click on the track and edit it. Make sure to Freeze the track by pressing the Freeze button and choosing Freeze for that track. Now your edited tracks will save with the song.

The **[Save]** button saves your song in Band-in-a-Box format. Band-in-a-Box accompaniments are saved with the file extension *.sgu. If a melody has been recorded the file extension will be *.mgu.

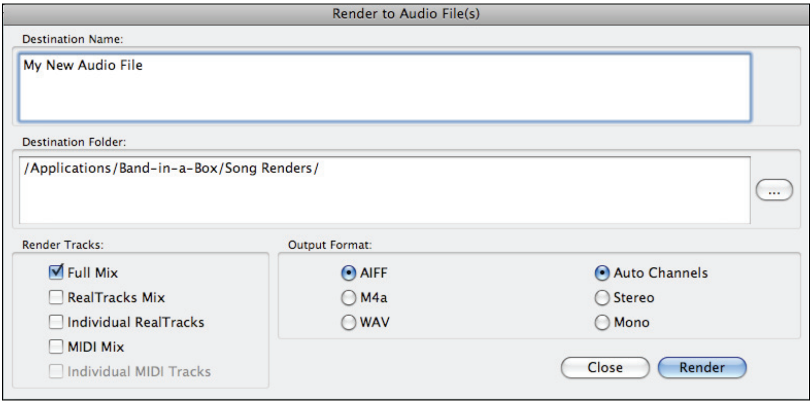
The **[Save +]** button lets you save your song with all of its settings. It launches the **Assign Instruments and Harmonies to Song** dialog where you can save custom patches for your song as well as Volume, Pan, Reverb, Chorus, Bank, Harmony, and RealDrums settings.

The **[.MID]** button will save your file in Standard MIDI File format.

Press the **[Audio]** button and Band-in-a-Box will render the song arrangement to an audio wave file.

Saving As Audio Files

The **Render to Audio File(s)** dialog box permits you to save your file as a wave file (*.wav), an AIFF file, or a high quality compressed M4a file. The files will render in a few seconds with the built-in Apple DLS Music Device, or through your own setup with Core MIDI.



Render to Audio File(s)

Destination Name: My New Audio File

Destination Folder: /Applications/Band-in-a-Box/Song Renders/

Render Tracks:
- ☑ Full Mix
- ☐ RealTracks Mix
- ☐ Individual RealTracks
- ☐ MIDI Mix
- ☐ Individual MIDI Tracks

Output Format:
- ● AIFF
- ○ M4a
- ○ WAV

- ● Auto Channels
- ○ Stereo
- ○ Mono

Congratulations!

Now you know how to produce a complete song arrangement in Band-in-a-Box with RealDrums and RealTracks, a Melody, Solo, Harmonies, and Lyrics; either from scratch or from an imported MIDI file. You can print out clean lead sheet notation, complete with chord symbols. And you can save your song in MIDI form or as lossless PCM audio or compressed M4a audio for playback from your computer or over the Internet, or to send as an e-mail attachment. You're on your way to making lots of great music with Band-in-a-Box.

Have Fun!

Chapter 6: Band-in-a-Box PowerGuide

Yes, it's as "easy as 1-2-3" to make great music on your computer using the intelligent automatic accompaniment features of Band-in-a-Box, but there's much more to this amazing program. Work your way through this chapter to become a "power user."

RealTracks

What are RealTracks?

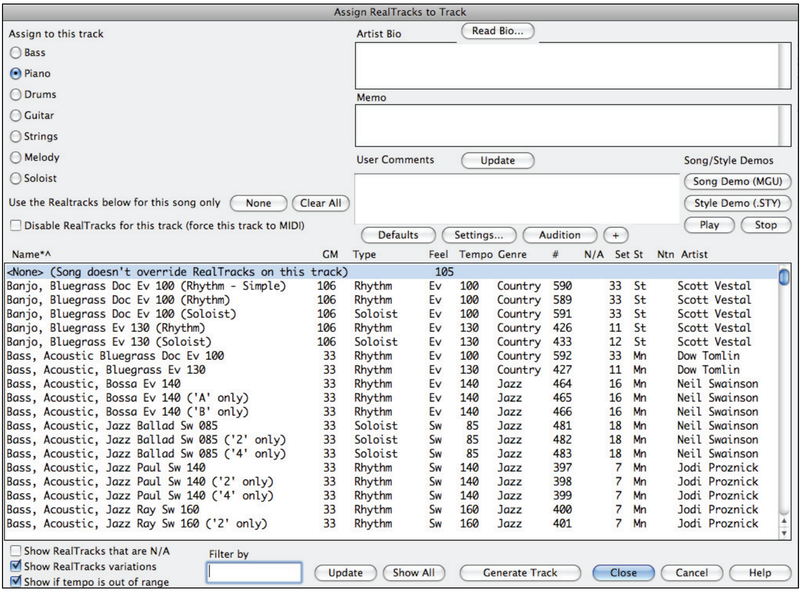
Just as RealDrums replace the MIDI drum track with live audio recordings of top session drummers, RealTracks add "real" instruments recorded by top studio players and recording artists.

These tracks replace the MIDI track for that instrument, and can be controlled just like the MIDI instrument (volume changes, muting, etc.). Best of all, they follow the chord progression that you have entered, so that you hear an authentic audio accompaniment to your song. These are not "samples," but are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks.

Band-in-a-Box Pro includes the Pro RealCombos, a selection of twelve RealTracks in three combos (Jazz Swing 140, Pop/Rock 120 & Country Ballad 85) together with RealDrums Set 1. Many more RealTracks are available, either as separate add-ons, or bundled into the various Band-in-a-Box PAKs for better value. There are over 400 RealTracks in all, with many more to come.

RealTracks Dialogs

The RealTracks toolbar button opens the **Assign RealTracks to Track** dialog (RealTracks Picker). **Ctrl+click** on this button opens the **RealTracks Settings** dialog.



Assign to this track
○ Bass
● Piano
○ Drums
○ Guitar
○ Strings
○ Melody
○ Soloist

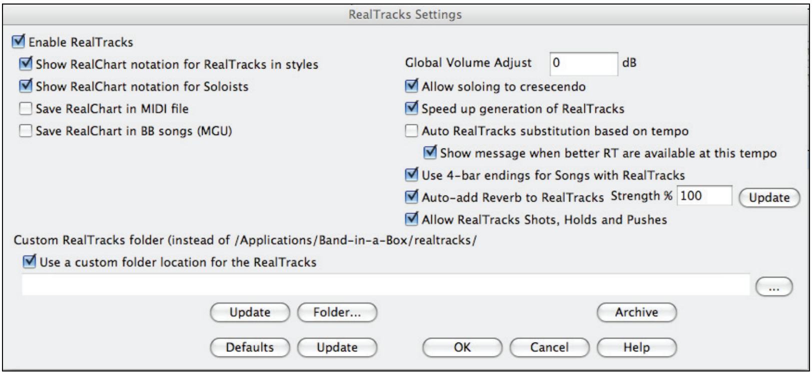
Use the Realtracks below for this song only

☐ Disable RealTracks for this track (force this track to MIDI)

Name*^	GM	Type	Feel	Tempo	Genre	#	N/A	Set	St	Ntn	Artist
<None> (Song doesn't override RealTracks on this track)			105								
Banjo, Bluegrass Doc Ev 100 (Rhythm - Simple)	106	Rhythm	Ev	100	Country	590		33	St		Scott Vestal
Banjo, Bluegrass Doc Ev 100 (Rhythm)	106	Rhythm	Ev	100	Country	589		33	St		Scott Vestal
Banjo, Bluegrass Doc Ev 100 (Soloist)	106	Soloist	Ev	100	Country	591		33	St		Scott Vestal
Banjo, Bluegrass Ev 130 (Rhythm)	106	Rhythm	Ev	130	Country	426		11	St		Scott Vestal
Banjo, Bluegrass Ev 130 (Soloist)	106	Soloist	Ev	130	Country	433		12	St		Scott Vestal
Bass, Acoustic Bluegrass Doc Ev 100	33	Rhythm	Ev	100	Country	592		33	Mn		Dow Tomlin
Bass, Acoustic, Bluegrass Ev 130	33	Rhythm	Ev	130	Country	427		11	Mn		Dow Tomlin
Bass, Acoustic, Bossa Ev 140	33	Rhythm	Ev	140	Jazz	464		16	Mn		Neil Swainson
Bass, Acoustic, Bossa Ev 140 ('A' only)	33	Rhythm	Ev	140	Jazz	465		16	Mn		Neil Swainson
Bass, Acoustic, Bossa Ev 140 ('B' only)	33	Rhythm	Ev	140	Jazz	466		16	Mn		Neil Swainson
Bass, Acoustic, Jazz Ballad Sw 085	33	Soloist	Sw	85	Jazz	481		18	Mn		Neil Swainson
Bass, Acoustic, Jazz Ballad Sw 085 ('2' only)	33	Soloist	Sw	85	Jazz	482		18	Mn		Neil Swainson
Bass, Acoustic, Jazz Ballad Sw 085 ('4' only)	33	Soloist	Sw	85	Jazz	483		18	Mn		Neil Swainson
Bass, Acoustic, Jazz Paul Sw 140	33	Rhythm	Sw	140	Jazz	397		7	Mn		Jodi Proznick
Bass, Acoustic, Jazz Paul Sw 140 ('2' only)	33	Rhythm	Sw	140	Jazz	398		7	Mn		Jodi Proznick
Bass, Acoustic, Jazz Paul Sw 140 ('4' only)	33	Rhythm	Sw	140	Jazz	399		7	Mn		Jodi Proznick
Bass, Acoustic, Jazz Ray Sw 160	33	Rhythm	Sw	160	Jazz	400		7	Mn		Jodi Proznick
Bass, Acoustic, Jazz Ray Sw 160 ('2' only)	33	Rhythm	Sw	160	Jazz	401		7	Mn		Jodi Proznick

☐ Show RealTracks that are N/A
☑ Show RealTracks variations
☑ Show if tempo is out of range

Global settings for RealTracks are made in the **RealTracks Settings** dialog, which opens with the menu command *Windows | RealTracks Settings* or with the **[Settings]** button in the **Assign RealTracks to Tracks** dialog (RealTracks Picker).



☑ Enable RealTracks
☑ Show RealChart notation for RealTracks in styles
☑ Show RealChart notation for Soloists
☐ Save RealChart in MIDI file
☐ Save RealChart in BB songs (MGU)

Global Volume Adjust 0 dB
☑ Allow soloing to cresecendo
☑ Speed up generation of RealTracks
☐ Auto RealTracks substitution based on tempo
☑ Show message when better RT are available at this tempo
☑ Use 4-bar endings for Songs with RealTracks
☑ Auto-add Reverb to RealTracks Strength % 100
☑ Allow RealTracks Shots, Holds and Pushes

Custom RealTracks folder (instead of /Applications/Band-in-a-Box/realtracks/
☑ Use a custom folder location for the RealTracks

Update
...
Update
Folder...
Archive
Defaults
Update
OK
Cancel
Help

Enable RealTracks

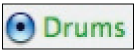
In the **RealTracks Settings** dialog you can Enable/Disable the RealTracks feature.

RealCharts (notation from RealTracks)

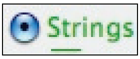
Most RealTracks display notation, i.e. RealCharts, showing the notes that are being played. Some guitar and bass RealTracks also show tablature and an accurate on-screen fretboard display to show what is being played.

To see which instruments have RealCharts, visit the **Assign RealTracks to Tracks** dialog and sort column 11, "Chart." Instruments with an "N" or "Gt" in this column have RealCharts.

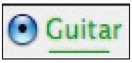
- Instruments with "Gt" in the Chart column have RealCharts with accurate guitar tab and on-screen guitar fretboard display.
- If the instrument is Acoustic Piano and there is an "N" in the Chart column, the instrument has a Jazz piano RealChart.
- The various other instruments with an "N" (Pedal Steel, Slide Guitar, Resophonic, Trumpet, Alto Sax, Tenor Sax) have RealCharts in standard notation.



At the top of the screen, if a track has RealTracks, but is NOT a RealCharts track, then the track name is green.

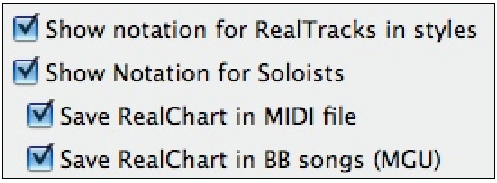


Real Instrument charts: If a track has a RealChart, the track name is green and underlined with a short line.



RealGuitar charts: If a track has RealChart, and is a guitar track with accurate tab and on-screen guitar fretboard display, then it is green and underlined with a long line.

The RealCharts can be saved to MIDI files or with Band-in-a-Box songs (MGU).



☑ Show notation for RealTracks in styles

☑ Show Notation for Soloists

☑ Save RealChart in MIDI file

☑ Save RealChart in BB songs (MGU)

RealCharts are optional and are selected in the **RealTracks Settings** dialog.

☑ "Show notation for RealCharts in styles" will show RealCharts that have been generated from styles with RealTracks.

☑ "Show Notation for Soloists" will show RealCharts that have been generated from the **Select Soloist** dialog.

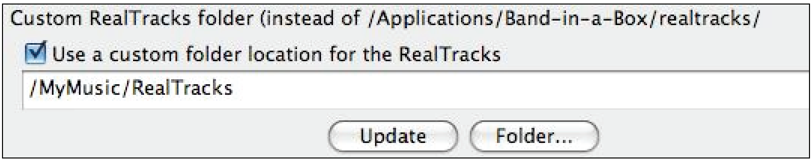
☑ "Save RealChart in MIDI file" will save the RealChart to a MIDI track so you can analyze it in other programs.

☑ "Save RealCharts in BB Songs (MGU)" will save the RealChart MIDI information to the MGU file.

RealTracks Folder

The RealTracks styles are stored in Applications/Band-in-a-Box/RealTracks by default.

You can choose an alternate folder location in the **RealTracks Settings** dialog by checking "Use a custom folder location for the RealTracks" and then clicking on the folder button and picking an alternate folder. Then, click on the **[Update]** button to confirm the new location.



Custom RealTracks folder (instead of /Applications/Band-in-a-Box/realtracks/

☑ Use a custom folder location for the RealTracks

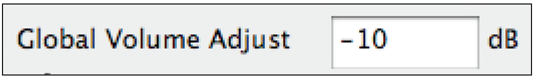
/MyMusic/RealTracks

You don't need to visit this folder when using RealTracks; it is used internally by Band-in-a-Box, so you shouldn't add or remove files from this RealTracks folder unless you "know what you're doing."

Applying RealTracks Settings

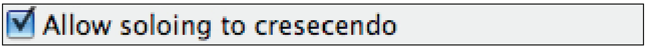
To make these settings open the **RealTracks Settings** dialog with either the **[Settings]** button in the **Assign RealTracks to Tracks** dialog or with **Ctrl+click** on the RealTracks toolbar button. This dialog also opens with the *Windows | RealTracks Settings* menu command.

You can apply an overall Volume Adjust to the RealTracks.



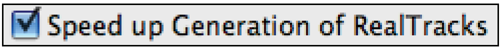
Global Volume Adjust -10 dB

If they are too loud overall, try a Global Volume Adjust of about -10 dB.



☑ Allow soloing to cresecendo

"Allow soloing to crescendo" can be applied to some RealTracks to have the intensity of the solo building up, with the flashiest part of the solos playing as the solo builds.


☑ Speed up Generation of RealTracks

This “speedup” feature works automatically for faster generation of RealTracks using CPU resources during playback. If you have a multi-core machine, you may not notice this at all, since it will use different cores than the main Band-in-a-Box thread. If your machine is older, low on memory, slow hard drive etc., you can disable this “speedup” feature so that your machine is doing less CPU work during playback.

☑ Auto RealTracks substitution based on tempo

When set, the program will find the best RealTracks to use at the current tempo. For example, it might substitute an Acoustic Bass at a higher tempo if that is closer to the tempo of all songs.

☑ Show message when better RT are available at this tempo

If set, a yellow message appears whenever better RealTracks are available at the current tempo. To choose these RealTracks press the RealTracks toolbar button and choose “Select better RealTracks for this tempo” in the dropdown menu. Use this option if you don’t want Band-in-a-Box to automatically substitute your RealTracks, but you would like to know if there are other choices available to you that might be more suitable for the song.

☑ Use 4-bar endings for Songs with RealTracks

This allows an additional two bars at the end of the song for the ending on RealTracks to fade (decay) naturally. If your RealTracks selection does not support this feature you can check www.pgmusic.com/support to see if we have uploaded a free update.

☑ Auto-add Reverb to RealTracks Strength % 100

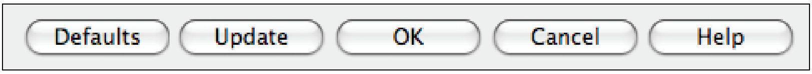
This adds audio reverb to the RealTracks and RealDrums. Enter the % amount and click the update button. This uses some CPU cycles, so disable on slower machines.

☑ Allow RealTracks Shots, Holds and Pushes

When set, songs will support shots, holds, and pushes for RealTracks. Not all styles have these available, so check the RealTracks Library Holds folder and the “H” column in the **Assign RealTracks to Track** dialog.

“Custom RealTracks folder” allows you to put your RealTracks in a custom folder other than /Applications/Band-in-a-Box/RealTracks. This option is discussed in the previous topic, **RealTracks Folder**.

The **[Archive]** button will erase the .AIFF files in the RealTracks folder when there is a smaller .M4A file available. The .AIFFs can be restored at a later time by pressing the **[Install]** button.



[Defaults] sets **RealTracks Settings** back to default settings.

Save the new settings you have made in this dialog by pressing the **[Update]** button. Most changes will take effect the next time you press **[Play]**.

Press **[OK]** to make your selection and exit the **RealTracks Settings** dialog.

Press **[Cancel]** to exit the **RealTracks Settings** dialog without making any changes.

Using RealTracks

There are three ways that you can use RealTracks with Band-in-a-Box.

1. **RealTracks in songs.**

The **[RealTrks]** toolbar button launches the **Assign RealTracks to Track** dialog, which also displays the current RealTracks that are assigned to each track.

This dialog is also available with a right mouse click on any Band-in-a-Box part name. Then select the *Choose RealTracks* menu command.

2. **RealStyles.**

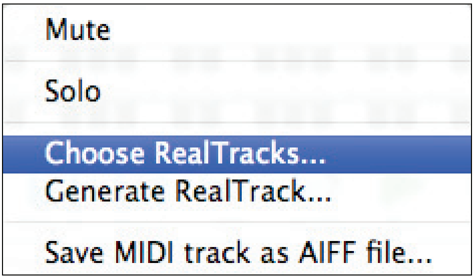
These are Band-in-a-Box styles (.Style) that have at least one RealTrack. For example the style called "=GEORGEP.sty" is a RealStyle because it uses RealPedalSteel for the Strings part, as well as other instruments (MIDI bass, MIDI piano, MIDI guitar, RealDrums).

3. **RealSoloists.**

These are Soloists that are generated on the Soloist track, by pressing the Soloist button on the main screen. RealSoloists using RealTracks begin at #361 in the list of Soloists. There is a **[RealTracks]** button in the **Select Soloist** dialogue that jumps directly to the list of RealTracks soloists.

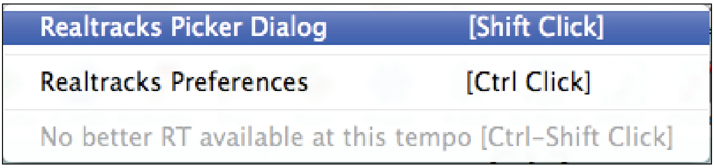
Using RealTracks in Songs - Assign RealTracks to Track Dialog

The **Assign RealTracks to Track** dialog assigns a RealTracks instrument to any of the Band-in-a-Box instrumental tracks. It also shows any RealTracks that are assigned to Band-in-a-Box tracks.


Mute
Solo
Choose RealTracks...
Generate RealTrack...
Save MIDI track as AIFF file...

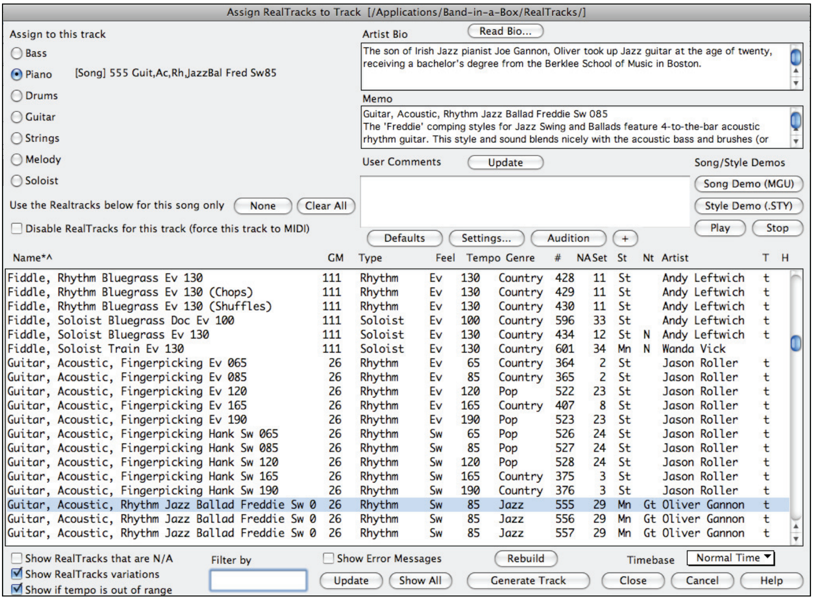
This dialog is launched by either right-clicking (or **Ctrl+click** or double click) on an instrument name at the top of the Band-in-a-Box main screen and clicking on *Choose RealTracks* in the menu.

- or -


Realtracks Picker Dialog [Shift Click]
Realtracks Preferences [Ctrl Click]
No better RT available at this tempo [Ctrl-Shift Click]

Pressing the **[RealTrks]** toolbar button and selecting *RealTracks Picker Dialog*.

The dialog allows you to assign a specific RealTracks instruments to a track in a song. It also displays any RealTracks that are currently assigned to each track.


Assign RealTracks to Track [/Applications/Band-in-a-Box/RealTracks/]
Assign to this track
○ Bass
● Piano
○ Drums
○ Guitar
○ Strings
○ Melody
○ Soloist
Use the Realtracks below for this song only
None
Clear All
Artist Bio
Read Bio...
Memo
User Comments
Update
Song/Style Demos
Song Demo (MGU)
Style Demo (.STY)
Play
Stop
Defaults
Settings...
Audition
+
Filter by
Rebuild
Timebase
Update
Show All
Generate Track
Close
Cancel
Help

Piano [Song] 555 Guit,Ac,Rh,JazzBal Fred Sw85

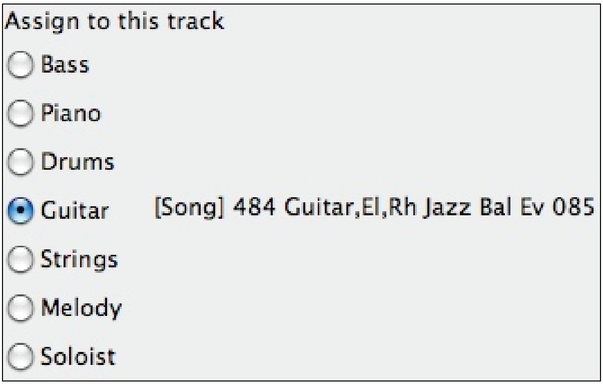
☐ Disable RealTracks for this track (force this track to MIDI)

Artist Bio: The son of Irish Jazz pianist Joe Gannon, Oliver took up Jazz guitar at the age of twenty, receiving a bachelor's degree from the Berklee School of Music in Boston.

Memo: Guitar, Acoustic, Rhythm Jazz Ballad Freddie Sw 085
The 'Freddie' comping styles for Jazz Swing and Ballads feature 4-to-the-bar acoustic rhythm guitar. This style and sound blends nicely with the acoustic bass and brushes (or

Name*^	GM	Type	Feel	Tempo	Genre	#	NASet	St	Nt	Artist	T	H
Fiddle, Rhythm Bluegrass Ev 130	111	Rhythm	Ev	130	Country	428	11	St		Andy Leftwich	t	
Fiddle, Rhythm Bluegrass Ev 130 (Chops)	111	Rhythm	Ev	130	Country	429	11	St		Andy Leftwich	t	
Fiddle, Rhythm Bluegrass Ev 130 (Shuffles)	111	Rhythm	Ev	130	Country	430	11	St		Andy Leftwich	t	
Fiddle, Soloist Bluegrass Doc Ev 100	111	Soloist	Ev	100	Country	596	33	St		Andy Leftwich	t	
Fiddle, Soloist Bluegrass Ev 130	111	Soloist	Ev	130	Country	434	12	St	N	Andy Leftwich	t	
Fiddle, Soloist Train Ev 130	111	Soloist	Ev	130	Country	601	34	Mn	N	Wanda Vick		
Guitar, Acoustic, Fingerpicking Ev 065	26	Rhythm	Ev	65	Country	364	2	St		Jason Roller	t	
Guitar, Acoustic, Fingerpicking Ev 085	26	Rhythm	Ev	85	Country	365	2	St		Jason Roller	t	
Guitar, Acoustic, Fingerpicking Ev 120	26	Rhythm	Ev	120	Pop	522	23	St		Jason Roller	t	
Guitar, Acoustic, Fingerpicking Ev 165	26	Rhythm	Ev	165	Country	407	8	St		Jason Roller	t	
Guitar, Acoustic, Fingerpicking Ev 190	26	Rhythm	Ev	190	Pop	523	23	St		Jason Roller	t	
Guitar, Acoustic, Fingerpicking Hank Sw 065	26	Rhythm	Sw	65	Pop	526	24	St		Jason Roller	t	
Guitar, Acoustic, Fingerpicking Hank Sw 085	26	Rhythm	Sw	85	Pop	527	24	St		Jason Roller	t	
Guitar, Acoustic, Fingerpicking Hank Sw 120	26	Rhythm	Sw	120	Pop	528	24	St		Jason Roller	t	
Guitar, Acoustic, Fingerpicking Hank Sw 165	26	Rhythm	Sw	165	Country	375	3	St		Jason Roller	t	
Guitar, Acoustic, Fingerpicking Hank Sw 190	26	Rhythm	Sw	190	Country	376	3	St		Jason Roller	t	
Guitar, Acoustic, Rhythm Jazz Ballad Freddie Sw 0	26	Rhythm	Sw	85	Jazz	555	29	Mn	Gt	Oliver Gannon	t	
Guitar, Acoustic, Rhythm Jazz Ballad Freddie Sw 0	26	Rhythm	Sw	85	Jazz	556	29	Mn	Gt	Oliver Gannon	t	
Guitar, Acoustic, Rhythm Jazz Ballad Freddie Sw 0	26	Rhythm	Sw	85	Jazz	557	29	Mn	Gt	Oliver Gannon	t	

☐ Show RealTracks that are N/A
☑ Show RealTracks variations
☑ Show if tempo is out of range
☐ Show Error Messages
Timebase: Normal Time

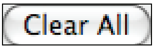

Assign to this track
○ Bass
○ Piano
○ Drums
● Guitar
○ Strings
○ Melody
○ Soloist

Guitar [Song] 484 Guitar,El,Rh Jazz Bal Ev 085

Use the Realtracks below for this song only

This will assign a RealTracks to the current song only, overriding any RealTracks stored in the style.

The **[None]** button sets the current track to no RealTracks assigned for the song.



This sets all RealTracks for the song to “None.” It will also optionally disable RealTracks present in the style for this song.

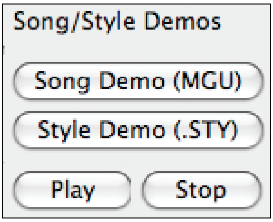
☐ Disable RealTracks for this track (force this track to MIDI)

Select “Disable RealTracks for this track (Force this track to MIDI)” if you want to have no RealTracks instrument for this track, even if the style specifies a RealTrack.

"Artist Bio" - The RealTracks have been recorded by top studio musicians. The artist names and bios are displayed for the RealTracks. Double click here to view the full memo.

"Memo" field - This describes the currently selected RealTracks style, and includes some useful tips, such as a suggested tempo range and Band-in-a-Box styles to use it with.

"User comments" - You can enter your own comments about any style in this field. The comments are saved in RTUserMemos.txt



Use the song and style demos to audition RealTracks.

The **[Song Demo (MGU)]** button will display a list of songs in the Applications/Band-in-a-Box/RealTracks – Demos folder that use the selected RealTrack instrument. Click on the song name and then press the **[Play]** button to hear it.

The **[Style Demo (.Style)]** button shows a list of styles that use the currently highlighted RealTracks instrument. Clicking on a style name will load the style into the current Band-in-a-Box song. Press **[Play]** to hear your current song played with the RealTracks style that you want to audition.

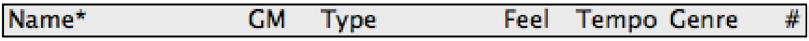
[Defaults] sets the dialog to default values.

[Settings] launches the **RealTracks Settings** dialog.

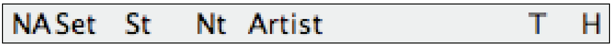
[Audition] and **[+]** buttons play a short M4A file demo of the currently selected RealTracks, without affecting the currently loaded song in Band-in-a-Box. The **[Audition]** button plays a solo file, and the **[+]** button plays a file in context with a band.

Picking RealTracks

To use the dialog, first select the track that you want to assign. Then, select the RealTracks that you want in the list below it.



You can sort the list by clicking on any column heading. As well as Name, GM (General MIDI instrument), Type (Rhythm or Soloist), Feel (Even or Swing), Tempo, Genre, and Number there are more columns with additional information about each RealTrack instrument.



- The "N/A" column shows "N/A" for RealTracks that you either have not installed or haven't yet purchased, if "Show RealTracks that are N/A" is checked below.
- "Set" is the number of the RealTracks set that includes the instrument.
- The "St" (stereo) column shows whether the instrument playback is stereo or mono.
- Instruments with an "N" or "Gt" in the "Nt" (notation) column will display the RealTrack in notation.
- The "Artist" column has the name of the musician playing on the RealTrack instrument. See the "Artist Bio" box for information about the player.

- The letter “t” in the “T” column indicates RealTracks that are tempo swappable and can be substituted with other RealTracks that are made at different tempos.
- If the “H” column is blank it means that Holds, Shots, and Pushes are available for the listed RealTracks. The letter “n” in this column means that they are available but not installed. A dash – means that no Holds, Shots, and Pushes are available for the style.

☑ Show RealTracks that are N/A

Since RealTracks are add-on purchases for Band-in-a-Box, your version may not contain all RealTracks. Selecting the “Show RealTracks that are N/A” checkbox will show you all available RealTracks.

☑ Show RealTracks variations

Some RealTracks have variations available, such as the Acoustic Jazz Bass, which has variations that play in “2” only, in “4” only, or in “2”and “4” (for “a” and “b” substyles). Normally you will want to “Show RealTracks Variations.”

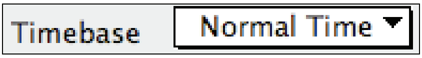
☑ Show if tempo is out of range

Use this to show/hide RealTracks that are out of compatible tempo range.

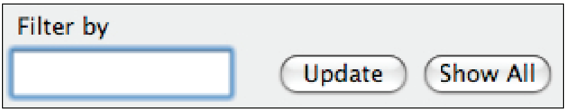
☑ Show Error Messages

This will display RealTracks installation errors when you open the dialog. Press the **[Rebuild]** button for more information.

This rebuilds the list of RealTracks. It also reports any installation errors.



You can play RealTracks at half time or double time. This allows you, for example, in a ballad at a tempo of 70 to add a RealTracks solo with a tempo of 140 and play it in double time, which will match the ballad tempo of 70.



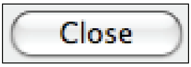
A filter is available. Type a filter text, (e.g., bass) and press **[Update]** and you will then see the list filtered to show only RealTracks that have the word bass somewhere in the title, memo, genre, etc.

Multiple search terms work with the RealTracks picker. If you separate terms with a space, each term is searched separately. So a search for “Country Guitar Ev 120”, will find any Country Guitar styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealTracks that match the tempo or within a compatible range.

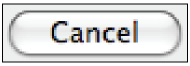
Pressing **[Show All]** will cancel the filter, and show all RealTracks again.

Generate Track

[Generate Track] will generate a RealTracks instrument on the currently selected track.



This button will close the dialog, and assign the RealTracks instrument to the current track. Then, when play is pressed, the RealTrack will generate.



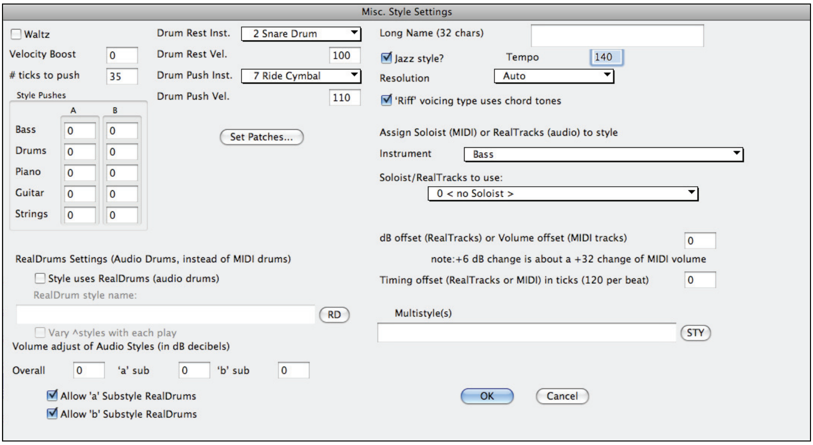
Click on **[Cancel]** to exit the dialog without assigning a RealTracks instrument to the current track.

Using RealTracks in Styles

The StyleMaker has settings to assign RealTracks to styles in the **Misc. Style Settings** dialog. This allows you to create or edit styles to assign specific RealDrums or RealTracks to the style.

To access this dialog, enter the StyleMaker (*User | Make A New Style*), and then press the **[PATCH]** button to launch the **Misc. Style Settings** dialog.

RealTracks can be assigned to any Band-in-a-Box instrument part in an existing style by using the "Assign Soloist (MIDI) or RealTracks (audio) to style" feature.



☐ Waltz

Velocity Boost 0

ticks to push 35

Style Pushes

	A	B
Bass	0	0
Drums	0	0
Piano	0	0
Guitar	0	0
Strings	0	0

Drum Rest Inst. 2 Snare Drum

Drum Rest Vel. 100

Drum Push Inst. 7 Ride Cymbal

Drum Push Vel. 110

Long Name (32 chars)

☑ Jazz style? Tempo 140

Resolution Auto

☑ 'Riff' voicing type uses chord tones

Assign Soloist (MIDI) or RealTracks (audio) to style

Instrument Bass

Soloist/RealTracks to use: 0 < no Soloist >

dB offset (RealTracks) or Volume offset (MIDI tracks) 0

note:+6 dB change is about a +32 change of MIDI volume

Timing offset (RealTracks or MIDI) in ticks (120 per beat) 0

RealDrums Settings (Audio Drums, instead of MIDI drums)

☐ Style uses RealDrums (audio drums)

RealDrum style name:

☐ Vary ^styles with each play

Multistyle(s)

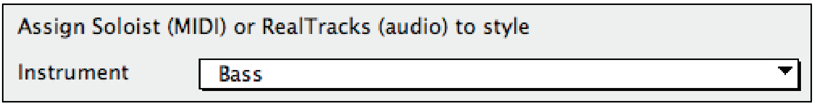
Volume adjust of Audio Styles (in dB decibels)

Overall 0 'a' sub 0 'b' sub 0

☑ Allow 'a' Substyle RealDrums

☑ Allow 'b' Substyle RealDrums

To assign RealTracks to a style select the "Instrument" part that you want to replace with a RealTrack.

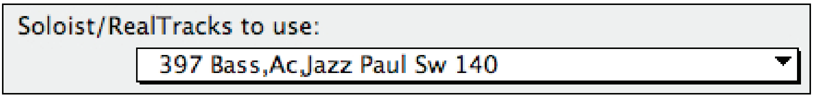


Assign Soloist (MIDI) or RealTracks (audio) to style

Instrument Bass

Then select the RealTracks instrument that you want for this part in the style.

Note: This list also includes soloists, the RealTracks listing begins at #361.



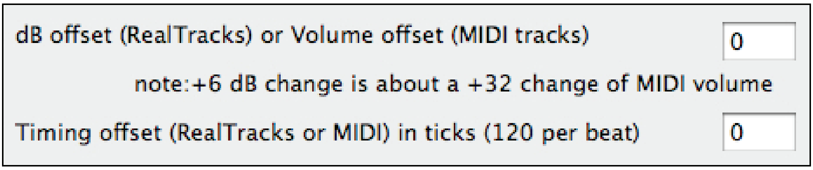
Soloist/RealTracks to use:

397 Bass,Ac,Jazz Paul Sw 140

Styles can have multiple RealTracks. For example, you could have RealPedalSteel and RealAcousticGuitar. And also RealDrums.

Volume and Timing Offsets

The volume and the timing of the RealTracks parts can be adjusted to match the rest of the style.

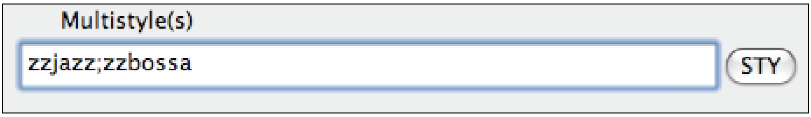


dB offset (RealTracks) or Volume offset (MIDI tracks) 0

note:+6 dB change is about a +32 change of MIDI volume

Timing offset (RealTracks or MIDI) in ticks (120 per beat) 0

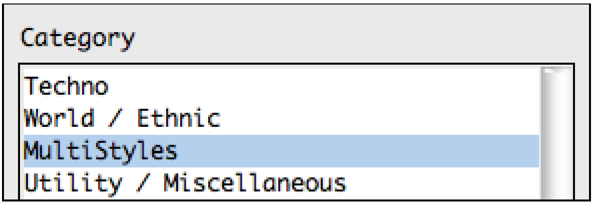
MultiStyle(s)


Multistyle(s)

zzjazz;zzbossa

Enter the name of a style: zzjazz, or multiple styles separated by semicolons: zzjazz;zzbossa and these will appear as MultiStyles, substyles c/d/e/f etc**.**

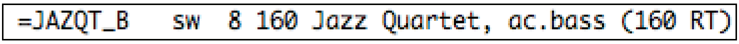
You can click on the **[Style]** button to choose the styles for your MultiStyle from the StylePicker window.


Category

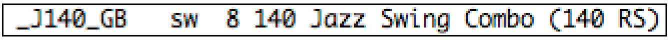
Techno
World / Ethnic
MultiStyles
Utility / Miscellaneous

Styles with RealTracks

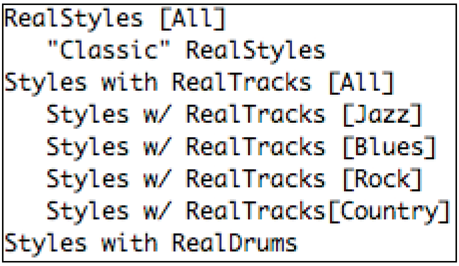
There are many existing Band-in-a-Box styles that have been made with RealTracks. The style names begin with an equals sign.


```
=JAZQT_B   sw  8 160 Jazz Quartet, ac.bass (160 RT)
```

RealStyles are styles that use only RealTracks and no MIDI instruments. These style names begin with an underscore.


```
_J140_GB   sw  8 140 Jazz Swing Combo (140 RS)
```

RealStyles and Styles with RealTracks have their own categories in the StyleMaker.

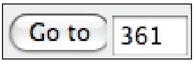

RealStyles [All]
  "Classic" RealStyles
Styles with RealTracks [All]
  Styles w/ RealTracks [Jazz]
  Styles w/ RealTracks [Blues]
  Styles w/ RealTracks [Rock]
  Styles w/ RealTracks[Country]
Styles with RealDrums

Finding all styles that have RealTracks.

Open the **StylePicker** and locate the categories called "RealStyles" and "Styles with RealTracks." Click on a category to list all of the styles that are present that include RealTracks.

Using RealTracks in Solos.

Press the Soloist button (**Shift+F4**) and launch the **Select Soloist** dialog. Get to Soloists in the range from #361and up. You can do that either by:

1. 

Typing 361 and pressing **[Go to]**.

2. Fav Choosing Favorites to return to a recently chosen Soloist.
3. RealTracks Click on the **[RealTrack]** button to jump directly to the start of the RealTracks soloists listings.

All solo As with other Soloists, press the **[All Solo]** button to make sure that the Soloist will be generated for all choruses, or "Melody and Solo" if you just want the Soloist for a certain chorus.

Saving RealTracks Soloists

Soloist generated RealTracks are saved with the song, so you will hear the RealTracks play the same solo when you reload the song.

When you generate a solo using RealTracks, Band-in-a-Box will remember this, and when you go to save the song, Band-in-a-Box will ask you if you want to save that solo (and thereby freeze the Soloist track). If you say yes, then the solo will play instantly the same way when the song is reloaded. Of course you can freeze the soloist track yourself at any time.

Saving Your RealTracks

Audio As with Band-in-a-Box MIDI parts and RealDrums, the RealTracks can be saved by rendering the complete performance to an AIFF file or the individual RealTracks to separate AIFF files.

The RealTracks selection that you assign to a song will be saved with the song, but the audio track that was generated is not automatically saved with the Band-in-a-Box MGU file. This is because the Band-in-a-Box MGU file only contains chords/melody/lyrics (and an optional audio track AIFF file).

Freeze If you have generated a RealTracks part that you want to keep you can use the Freeze feature to save it. Frozen tracks will reload with the song and play exactly as saved.

Are other RealTracks available?

There are over eighty sets available with more than 400 RealTracks instruments and many more to come.

See http://www.pgmusic.com/products_realtracks.htm for the latest releases.

RealDrums

RealDrms The RealDrums feature replaces MIDI drums with audio drums recorded live by top studio drummers.

Why do RealDrums sound better than MIDI Drums?

The RealDrums are recordings of top studio drummers, playing multi-bar patterns. MIDI drums are patterns based on single drum hits, being programmed, typically on a quantized grid, of what people assume drummers are typically playing. We record drummers at multiple tempos, so the playing you hear at various tempos is also musically different, not just "sped up." Drummers play different types of fills etc. at slower/faster tempos, and these are captured with RealDrums.

Technical note: If interested, you can see which tempos have been recorded by looking in the Band-in-a-Box/Drums folder for the particular style you are interested in.

How Do RealDrums Work?

There are several ways to hear RealDrums with new or existing Band-in-a-Box songs. RealDrums can be added to a single song, or substituted for MIDI drums in existing styles.

We provide many styles that already have RealDrums. These styles can be identified by the style name beginning with a minus sign. For example "-ZZJAZZ.Style" is a version of the ZZJAZZ.Style that uses RealDrums.

Let's Explore the Real Drums

The **[RealDrms]** button on the toolbar opens the **RealDrums Picker**. Let's load in some RealDrums tunes!

Open the Applications/Band-in-a-Box/Drums - Demos folder and you'll see folders of demo tunes. These will demonstrate the RealDrums.

Let's load in "JazzBrushes_145_Demo.MGU" from the /Applications/Band-in-a-Box/Drums – Demos folder. Press **[Play]**. If you have the RealDrums style installed for "JazzBrushes" (i.e., you have a folder called "Band-in-a-Box/Drums/JazzBrushes"), then you should now be hearing RealDrums. You can tell right away, because the count-in sound is different, it is not the usual MIDI count-in, but is a side-stick or snare live drum sound.

As the RealDrums are playing:

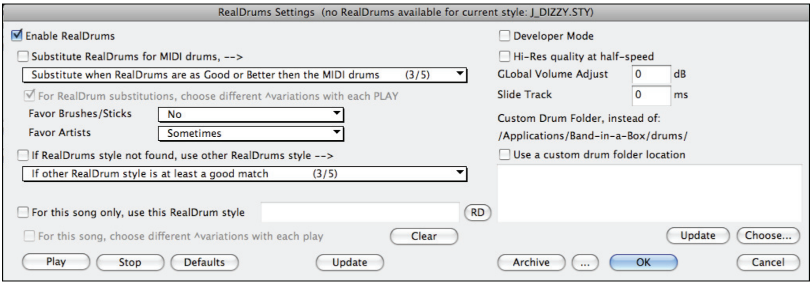
- Change the tempo of the music as it is playing. Use the standard tempo controls, the square bracket keys [and], to change the tempo and the RealDrums will change immediately to the new tempo. (The [and] keys change tempo by 5 bpm.)
- Press STOP, and then change the tempo to a far slower tempo (like 60 bpm). Now press PLAY. Notice that the RealDrums are not just playing slower, they are playing differently, with appropriate patterns and fills for a slower tempo! This is because we have recorded the drummers playing at different tempos, and include a wide variety of tempos inside the RealDrums folder.
-
Styles with RealDrums
Open up the StylePicker, and notice the category called "Styles with RealDrums." This lists many RealDrums styles (.Style) that we've made. We always name the RealDrums style beginning with a minus sign, so that "-ZZJAZZ.Style" would be the ZZJAZZ.Style, but using RealDrums instead.
-

In the **RealDrums Picker**, click on the **[Settings]** Button to open up the **Real Drums Settings** dialog. Try turning off the RealDrums by de-selecting "Enable RealDrums."

RealDrums Settings

Use the **RealDrums Settings** to substitute RealDrums for MIDI drums in existing Band-in-a-Box styles. The **RealDrums Settings** apply to all songs. Use the **RealDrums Picker** to assign a particular RealDrums style for just the one song you are working on.

The **RealDrums Settings** dialog opens with the **[Settings]** button in the **RealDrums Picker** or with the *Windows* | *RealDrums Settings* menu command.



RealDrums Settings (no RealDrums available for current style: J_DIZZY.STY)

☑ Enable RealDrums

☐ Substitute RealDrums for MIDI drums, -->

Substitute when RealDrums are as Good or Better then the MIDI drums (3/5)

☑ For RealDrum substitutions, choose different ^variations with each PLAY

Favor Brushes/Sticks: No

Favor Artists: Sometimes

☐ If RealDrums style not found, use other RealDrums style -->

If other RealDrum style is at least a good match (3/5)

☐ For this song only, use this RealDrum style

☐ For this song, choose different ^variations with each play

☐ Developer Mode

☐ Hi-Res quality at half-speed

GLobal Volume Adjust: 0 dB

Slide Track: 0 ms

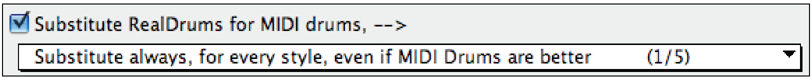
Custom Drum Folder, instead of:
/Applications/Band-in-a-Box/drums/

☐ Use a custom drum folder location

RD
Clear
Update
Choose...
Play
Stop
Defaults
Update
Archive
...
OK
Cancel

☑ Enable RealDrums

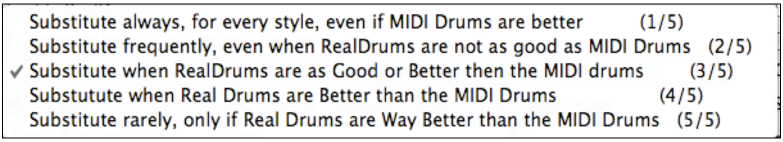
With “Enable RealDrums” checked RealDrums may be used rather than MIDI. This setting can be changed while the song is playing so that you can compare MIDI drums and RealDrums.



☑ Substitute RealDrums for MIDI drums, -->

Substitute always, for every style, even if MIDI Drums are better (1/5)

This will substitute RealDrums for MIDI styles in all songs where a suitable RealDrums style is available. You can change the setting from 1 to 5.

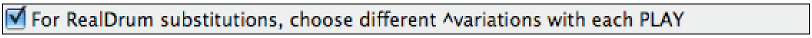


Substitute always, for every style, even if MIDI Drums are better (1/5)
Substitute frequently, even when RealDrums are not as good as MIDI Drums (2/5)
✓ Substitute when RealDrums are as Good or Better then the MIDI drums (3/5)
Substutute when Real Drums are Better than the MIDI Drums (4/5)
Substitute rarely, only if Real Drums are Way Better than the MIDI Drums (5/5)

If set to 1, almost all MIDI drums will be substituted by RealDrums. If set to 5, only RealDrum styles that match the style perfectly will be substituted.

For RealDrums substitutions, choose different ^variations with each PLAY

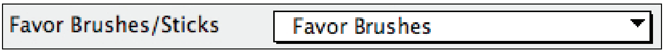
This feature selects variations of RealDrums instruments with each PLAY.



☑ For RealDrum substitutions, choose different ^variations with each PLAY

Most RealDrums styles contain many instrument variations (brushes vs. sticks, hi-hat vs. ride cymbal, percussion only, etc.). Now, by selecting “…choose different ^variations with each PLAY,” you can hear a different variation each time play is pressed, so the song sounds fresh each time. One time you’ll hear it with brushes, the next time with sticks and ride cymbals, etc.

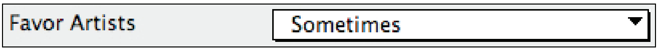
Favor Brushes/Sticks



Favor Brushes/Sticks: Favor Brushes

When selecting RealDrums styles to use for a style, BB will use your preferences for brushes and sticks. For example, if you choose “Favor Brushes” Band-in-a-Box will always choose from among variations that include brushes (when available).

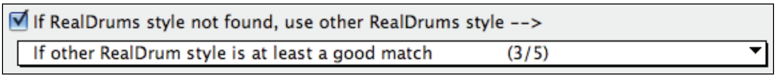
Favor Artists



Favor Artists: Sometimes

We have “artist” support. This allows you to choose among different drummers playing the same style. For example, we have multiple artists playing the “JazzBrushes” style. You can set Band-in-a-Box to choose a different artist with each play, or always choose a specific artist.

If RealDrums style not found, use other RealDrums style


☑ If RealDrums style not found, use other RealDrums style -->

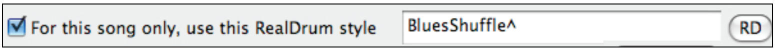
If other RealDrum style is at least a good match (3/5)

Use “If RealDrums style not found, use other RealDrums style” to replace RealDrums styles that you don’t have (i.e., haven’t purchased yet) with ones that you do have. This feature also has a range of settings from 1 to 5. If set to 1, almost all missing styles will be substituted. If set to 5, only RealDrum styles that match the style perfectly will be substituted.

Technical note: The a_pgmusic.ds text file controls this feature.

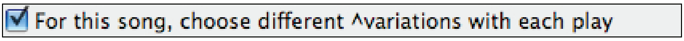
RealDrums For Individual Songs

Individual songs can have RealDrums added to them.


☑ For this song only, use this RealDrum style BluesShuffle^

Click on the **[RD]** button to select a specific RealDrums style for a particular song. This will launch the **RealDrums Picker** with a list of RealDrums styles.

F or this song, choose different ^variations with each play


☑ For this song, choose different ^variations with each play

When this is set, if you save a specific style with a song, you’ll hear a new variation of that style each time you press PLAY, with different drum instruments.

Developer Mode

Only set this when you are a developer making a RealDrums style and want to see additional debug information such as the /Applications/Band-in-a-Box /drumaudioresults.txt file and messages about errors in the _style.txt file.

Hi-Res Quality at half-speed

When selected, RealDrums will use a higher quality (more CPU intensive) method to play the drums when playing at ½ or ¼ speed (from the Play menu).

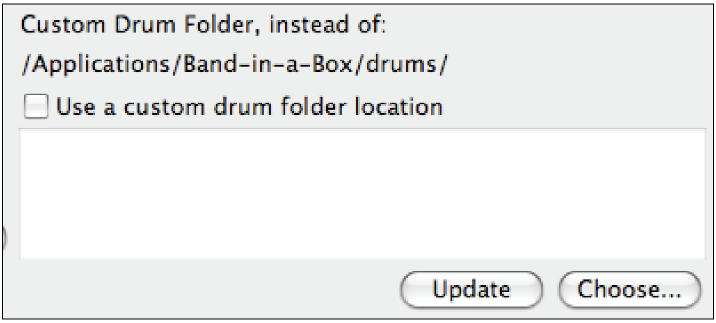
Global Volume adjust

If you are finding that the RealDrums track is too loud or quiet in relations to the MIDI parts, you can adjust the volume here. This affects all RealDrums styles.

Slide Track

You should normally leave this at 0, but if you are having sync problems between the MIDI tracks and RealDrums you can set this to a positive or negative value. Values are in milliseconds (ms).

Custom Folder For RealDrums Styles

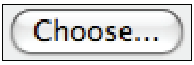

Custom Drum Folder, instead of:

/Applications/Band-in-a-Box/drums/

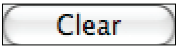
☐ Use a custom drum folder location

You can choose any folder for your RealDrums. This allows you, for example, to conserve space on your hard drive by storing the RealDrums on an external drive.

Since you can type in your own folder name directly, you should update the setting when you are finished typing the name.



If you want to store your Drums folder somewhere other than /Applications/Band-in-a-Box/Drums, then specify that location by choosing its folder here.



This button clears the currently selected RealDrums for the song.

This allows you to audition the song with and without RealDrums without leaving this dialog.

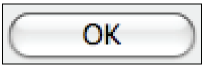
Stop song playback.

Return the settings in this dialog to their defaults.

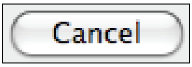
This updates the settings in the dialog and rebuilds the list of drum styles.

The **[Archive]** button will erase the AIFF files in the Drums folder when there is a smaller M4A available.

For a single chosen folder, this reverses the Install function and erases the AIFF file when there is already an M4A file.



Press **[OK]** to make your selection and exit the **RealDrums Settings** dialog.



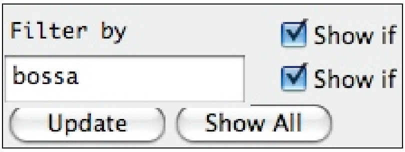
Press **[Cancel]** to exit the **RealDrums Settings** dialog without making any changes.

RealDrums Picker

Use the **RealDrums Picker** to choose RealDrums for the current song only.

The **RealDrums Picker** opens from either the **[RealDrms]** toolbar button or the *Windows | RealDrums Picker* menu command.

It can also be opened from the **RealDrums Settings** dialog with the selection "For this song only, use this RealDrum style" and a click on the **[RD]** button.

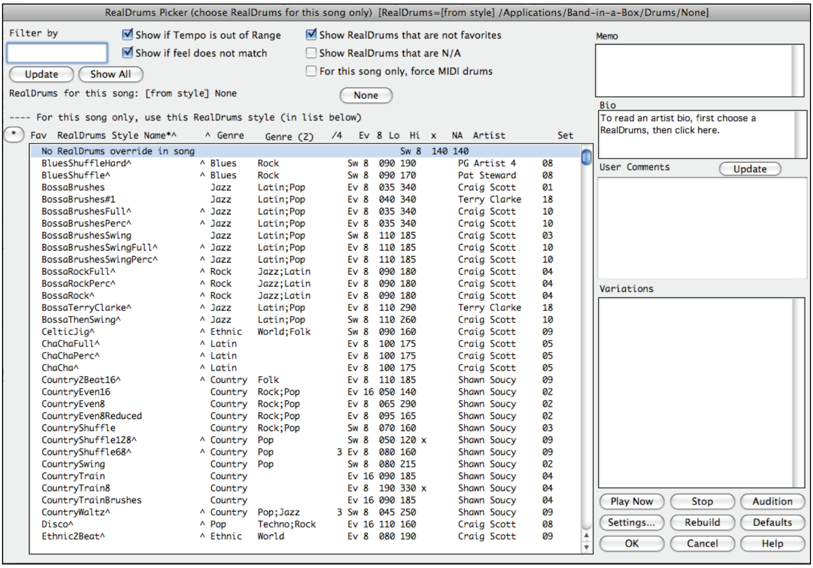


bossa

A filter is available. Type a filter text, (e.g. bossa) and press **[Update]**, and you will then see the list filtered to show only RealDrums that have the word bossa somewhere in the title, memo, genre etc.

Multiple search terms work with RealDrums Picker. If you separate terms with a space, each term is searched for separately. So a search for "Bossa Rock Ev 120" will find any Bossa Rock styles with an Even feel that would work with a tempo of close to 120. Adding a search term that has a number will filter for RealTracks that match the tempo or within a compatible range.

Pressing **[Show All]** will cancel the filter, and show all RealDrums again.



RealDrums Picker (choose RealDrums for this song only) [RealDrums=[from style] /Applications/Band-in-a-Box/Drums/None]

Filter by

☑ Show if Tempo is out of Range

☑ Show if feel does not match

☑ Show RealDrums that are not favorites

☐ Show RealDrums that are N/A

☐ For this song only, force MIDI drums

RealDrums for this song: [from style] None

---- For this song only, use this RealDrums style (in list below)

Fav	RealDrums Style Name*^	^ Genre	Genre (2)	/4	Ev	8	Lo	Hi	x	NA	Artist	Set
	No RealDrums override in song				Sw	8	140	140				
	BluesShuffleHard^	^ Blues	Rock		Sw	8	090	190			PG Artist 4	08
	BluesShuffle^	^ Blues	Rock		Sw	8	090	170			Pat Steward	08
	BossaBrushes	Jazz	Latin;Pop		Ev	8	035	340			Craig Scott	01
	BossaBrushes#1	Jazz	Latin;Pop		Ev	8	040	340			Terry Clarke	18
	BossaBrushesFull^	^ Jazz	Latin;Pop		Ev	8	035	340			Craig Scott	10
	BossaBrushesPerc^	^ Jazz	Latin;Pop		Ev	8	035	340			Craig Scott	10
	BossaBrushesSwing	Jazz	Latin;Pop		Sw	8	110	185			Craig Scott	03
	BossaBrushesSwingFull^	^ Jazz	Latin;Pop		Ev	8	110	185			Craig Scott	10
	BossaBrushesSwingPerc^	^ Jazz	Latin;Pop		Ev	8	110	185			Craig Scott	10
	BossaRockFull^	^ Rock	Jazz;Latin		Ev	8	090	180			Craig Scott	04
	BossaRockPerc^	^ Rock	Jazz;Latin		Ev	8	090	180			Craig Scott	04
	BossaRock^	^ Rock	Jazz;Latin		Ev	8	090	180			Craig Scott	04
	BossaTerryClarke^	^ Jazz	Latin;Pop		Ev	8	110	290			Terry Clarke	18
	BossaThenSwing^	^ Jazz	Latin;Pop		Sw	8	110	260			Craig Scott	10
	CelticJig^	^ Ethnic	World;Folk		Sw	8	090	160			Craig Scott	09
	ChaChaFull^	^ Latin			Ev	8	100	175			Craig Scott	05
	ChaChaPerc^	^ Latin			Ev	8	100	175			Craig Scott	05
	ChaCha^	^ Latin			Ev	8	100	175			Craig Scott	05
	Country2Beat16^	^ Country	Folk		Ev	8	110	185			Shawn Soucy	09
	CountryEven16	Country	Rock;Pop		Ev	16	050	140			Shawn Soucy	02
	CountryEven8	Country	Rock;Pop		Ev	8	065	290			Shawn Soucy	02
	CountryEven8Reduced	Country	Rock;Pop		Ev	8	095	165			Shawn Soucy	02
	CountryShuffle	Country	Rock;Pop		Sw	8	070	160			Shawn Soucy	03
	CountryShuffle128^	^ Country	Pop		Sw	8	050	120	x		Shawn Soucy	09
	CountryShuffle68^	^ Country	Pop	3	Ev	8	080	160			Shawn Soucy	09
	CountrySwing	Country	Pop		Sw	8	080	215			Shawn Soucy	02
	CountryTrain	Country			Ev	16	090	185			Shawn Soucy	04
	CountryTrain8	Country			Ev	8	190	330	x		Shawn Soucy	04
	CountryTrainBrushes	Country			Ev	16	090	185			Shawn Soucy	04
	CountryWaltz^	^ Country	Pop;Jazz	3	Sw	8	045	250			Shawn Soucy	09
	Disco^	^ Pop	Techno;Rock		Ev	16	110	160			Craig Scott	08
	Ethnic2Beat^	^ Ethnic	World		Ev	8	080	190			Craig Scott	09

Memo

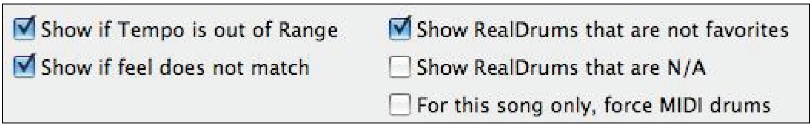
Bio

To read an artist bio, first choose a RealDrums, then click here.

User Comments

Variations

There are additional settings to define your selection in the **RealDrums Picker**.



☑ Show if Tempo is out of Range

☑ Show if feel does not match

☑ Show RealDrums that are not favorites

☐ Show RealDrums that are N/A

☐ For this song only, force MIDI drums

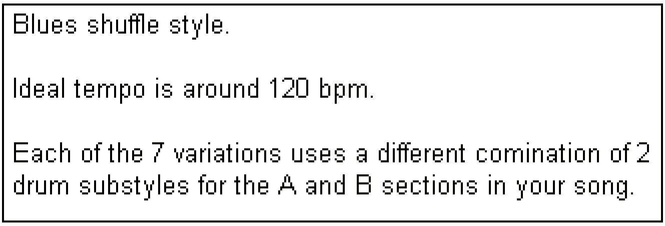
"Show if Tempo is out of Range" will show styles that wouldn't work well at the current song tempo. The acceptable range is shown in the list of styles Lo/Hi (9th and 10th) columns.

"Show if Feel does not match" will show a song where the drums are in Even feel and the style is Swing (or vice versa).

"Show RealDrums that are not favorites." You can assign a style as one of your favorites by clicking in the first column. Then you can sort by favorites or use this option to see only favorites.

"Show RealDrums that are N/A." These are styles not found in the Drums folder, likely because they are add-on styles not purchased yet. Press the **[Rebuild]** button and check the RealDrums Settings to confirm that you have the correct drums folder selected.

"For this song only, force MIDI drums." Set this if you want MIDI drums and want to override a RealDrums that is set in the style.

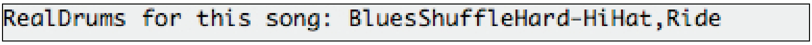


Blues shuffle style.

Ideal tempo is around 120 bpm.

Each of the 7 variations uses a different comination of 2 drum substyles for the A and B sections in your song.

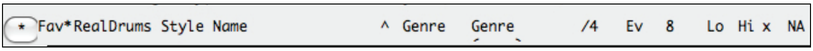
“Memo” is a memo description of the style. These are stored in the Band-in-a-Box/Data/RDPGMemos.txt file. You can also add your own memos in the User Comments box below.



RealDrums for this song: BluesShuffleHard-HiHat,Ride

This shows the current RealDrums for this song.

This sets the drums to no RealDrums override for the song, and optionally also forces MIDI drums (i.e., no RealDrums for the style either).



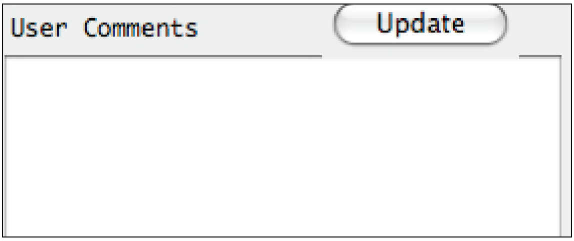
The RealDrums list can be sorted by any of the column headings.

Click on this button to enter an asterisk beside the current selection in the list, indicating that this is a favorite style.

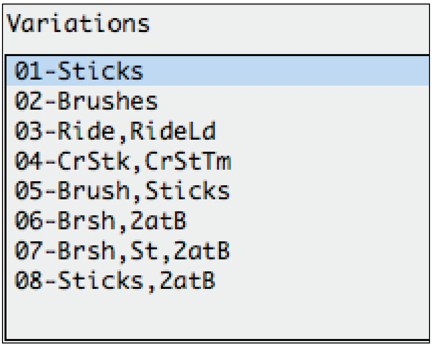
* BossaTerryClarke^

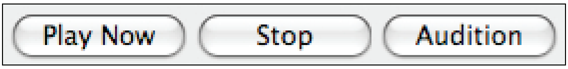
Click on the name of the RealDrums style name that you want to select for the song. Names ending in a caret ^ have variations available.

- ^ Clicking in the caret column will show the variations for the selected RealDrums style (if available).
- Genre is the type of music that the RealDrums style comes from, such as Jazz, Rock, or Country.
- Genre (more) suggests additional types of music that the RealDrums style might work for.
- /4 indicates the time signature, which is 4/4 by default. If the column is empty the time signature is 4/4, if there is a 3 in this column the time signature is 3/4.
- Ev indicates the feel of the RealDrums style, either Even or Swing.
- The listing in the 8 column indicates whether the meter is based on eighth notes (8) or sixteenth notes (16).
- Lo is the slowest tempo for which the RealDrums style is suited.
- Hi is the fastest tempo recommended for the style.
- X indicates a style with a tempo that is out of range for the song.
- N/A are styles not found in the drums folder.
- You can type in your own comments about any style in the “User comments” field and they are saved.


User Comments
Update

RealDrums styles ending in a caret (^) have variations available. They are listed here. Where there are two instruments shown, such as Brushes/Sticks, the first one plays in the “a” substyle and the second in the “b” substyle.

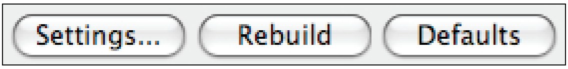

Variations
01-Sticks
02-Brushes
03-Ride,RideLd
04-CrStk,CrStTm
05-Brush,Sticks
06-Brsh,ZatB
07-Brsh,St,ZatB
08-Sticks,ZatB


Play Now
Stop
Audition

[PlayNow] loads the selected RealDrums and starts playback.

The **[Stop]** button stops the song playback. Click on **[PlayNow]** to resume.

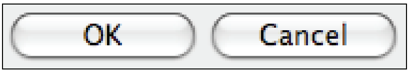
The **[Audition]** button doesn’t load the style but instead uses Media Player to play a demo .AIFF file for the style.


Settings...
Rebuild
Defaults

[Settings] opens the **RealDrums Settings** dialog.

[Rebuild] builds the list of RealDrums present as folders in the Drums folder. If you add new drum styles, press this button to update the list. RealDrums made by you (or others) that are added by you to the RealDrums folder also appear in the **RealDrums Picker** dialog.

[Defaults] returns the dialog to default settings, which will show all available styles.



Press **[OK]** to make your selection and return to the song.

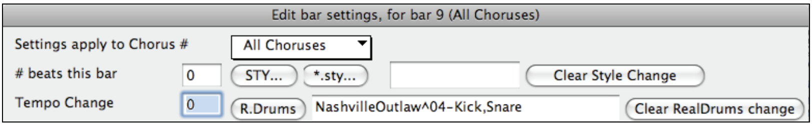
Press **[Cancel]** to return to the song without making a selection.

RealDrums style change at any bar (F5)

The **Edit bar settings** dialog opens with the menu command *Edit | Bar Settings*, with the **F5** function key, or the keystrokes **Alt+B**.

> **Tip:** If the **F5** key (or **F8** key) does not perform the expected function in Band-in-a-Box you will need to go to the Apple System Preferences and uncheck the system setting in the Keyboard Shortcuts list.

In this dialog you can change the style of RealDrums at the current bar (location of the highlight cell). The change can affect all choruses, or just a selected chorus.



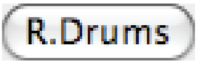
Edit bar settings, for bar 9 (All Choruses)

Settings apply to Chorus # All Choruses

beats this bar 0

Tempo Change 0

NashvilleOutlaw^04-Kick,Snare



The **[R.Drums]** button opens the **RealDrums Picker** to select a new RealDrums style from the list.

Clear RealDrums change

Click on **[Clear RealDrums change]** to remove the change.

Song Settings

Song settings include the title, key signature, and tempo for a song and the Band-in-a-Box style for its arrangement.

Main Settings

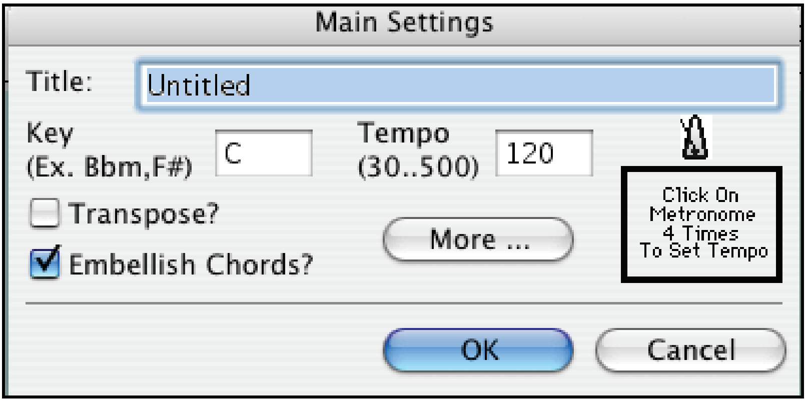
The **Main Settings** dialog shows all the settings for the song. Go to *Song | Title/Key/Tempo/Embel*... or use the keystrokes **Command+K** to open the dialog.

Title, Key Tempo

The Title: field will show the current title from the Title window. For a new song it will be "Untitled." Type in the title for your song here.

Settings for Key and Tempo can be typed directly into the dialog.

If you aren't sure of the exact number value for the tempo of your song, you can click the metronome four times in tempo to set it automatically.



Main Settings

Title: Untitled

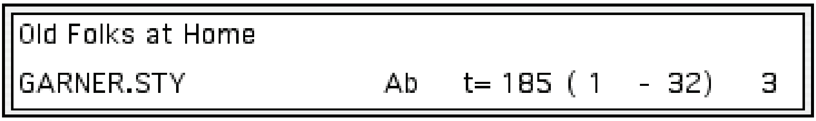
Key (Ex. Bbm,F#) C

Tempo (30..500) 120

☐ Transpose?

☑ Embellish Chords?

The Title, Key, and Tempo settings can also be made in the Title window on the main screen.



Old Folks at Home

GARNER.STY Ab t= 185 (1 - 32) 3

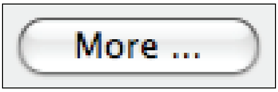
Transpose

If you change the key you can transpose all of the MIDI parts to the new key by checking the Transpose box. This is especially useful when loading in new songs and transposing them to other keys.

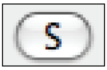
If you've entered a progression that you intend for a particular key, and then choose the key afterward in order to show the correct key signature, you would leave Transpose unchecked. Then the key signature will change to the new key you type in, but the chords you entered will stay the same.

Embellish Chords

The Embellish Chords setting enables live embellishment of the chords.



The **[More …]** button opens the **Additional Song Settings** dialog box.

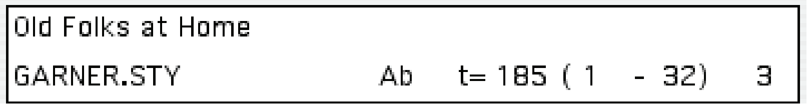


This dialog box also opens with the **[S]** button on the main screen, or by choosing *Additional Song Settings…* from the *Song* menu.

These are the additional song settings for options like rests, pushes, chord embellishment, tags, endings and more that turn a standard Band-in-a-Box song into an arrangement. They are saved with the song.

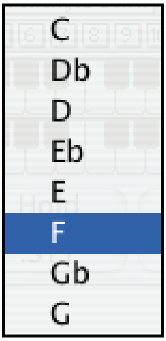
Key Changes (Transposition)

The key signature of the song is displayed in the Title window.



Old Folks at Home

GARNER.STY Ab t= 185 (1 - 32) 3

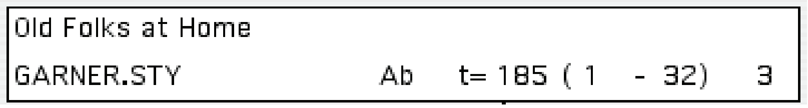


To change the key, click on the key signature. This displays a popup menu where you choose the new key that you would like. Band-in-a-Box then asks if it is "OK to transpose Lead sheet?" If you answer [Yes] the entire song will be transposed to a new key. Answer [No] and the key signature will change but the song will not be transposed. Select [Cancel] to exit without changing the key signature.

Setting Tempo

The tempo of the song is displayed on the main screen in the Title window. Tempo can be set on the computer keyboard with 4 taps of either the minus (-) key or the equals (=)

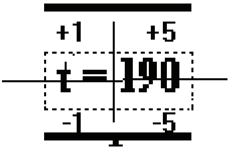
key. When the tempo is tapped on the [=] key, song playback will start automatically at the tapped tempo.



Old Folks at Home

GARNER.STY Ab t= 185 (1 - 32) 3

To change the tempo of a song while the song is playing you may use the **[** and **]** keys to change the tempo by 5 at a time. Or you can move the mouse pointer over the tempo setting and click the mouse as follows:



The tempo display is broken up into 4 quadrants. Mouse clicking in these four areas will change the tempo by +1, -1, +5, or -5 before or during play.

You can change the tempo at any bar in the song with the **Edit Bar Settings** dialog box. Press **F5** or the keystroke combination **Option+B** or go to *Bar Settings* in the *Edit* menu to open the dialog. The tempo change you enter takes effect at the beginning of the bar and remains until a new tempo change at another bar is inserted.

Song Intros, Choruses and Endings

A typical song has the following elements:

- Introduction (Intro). If present is typically 4 bars long.
- Chorus(es). Typically 3 or 4 choruses in a 3-minute song.
- Ending. Typically a 2 bar ending following all of the choruses.

Note: We use the term “chorus” as commonly used in Jazz music. A chorus therefore means once through the entire form of the song. A typical length of a chorus is 32 bars. A song may have the form AABA where the A sections are verses and the B section is the bridge. This entire form AABA is called one chorus.

Adding An Intro.

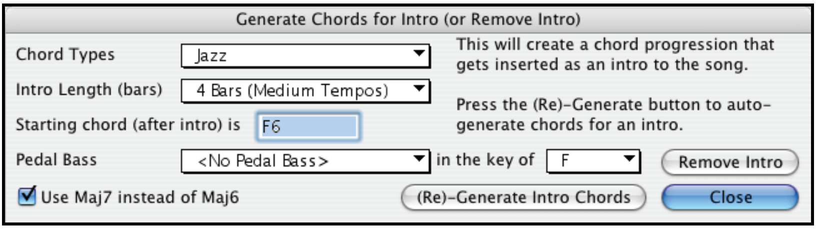
You select the beginning and end bars of the chorus. If you select a bar greater than 1 for the first bar of the chorus, then Band-in-a-Box knows that you want the previous bars for an intro.

Example: 4 bar intro to a song.

Type in the 4 bars of intro chords, starting at bar 1 of the chordsheet. Then at bar 5 you will begin typing in the chords of the chorus. Set the beginning of the chorus to bar 5, by selecting the *Chorus begins at* option on the *Song* menu and then clicking on the measure of the first bar of the chorus.

Auto-Generate Intro Bars.

Band-in-a-Box will automatically generate an introduction for any song from the **[Intro**] toolbar button or the *Edit | Intro Bars Auto-Generate* menu option (**Ctrl+Shift+B**). This will create a chord progression that gets inserted as an intro to the song, based on the optional settings you choose.



Generate Chords for Intro (or Remove Intro)

Chord Types: Jazz

Intro Length (bars): 4 Bars (Medium Tempos)

Starting chord (after intro) is: F6

Pedal Bass: <No Pedal Bass> in the key of F

☑ Use Maj7 instead of Maj6

This will create a chord progression that gets inserted as an intro to the song.

Press the (Re)-Generate button to auto-generate chords for an intro.

Chord Types can be Jazz or Pop.

Intro Length can be 2, 4 or 8 bars to suit the tempo of the song.

Starting Chord (after intro) is lets the intro lead in to the song correctly.

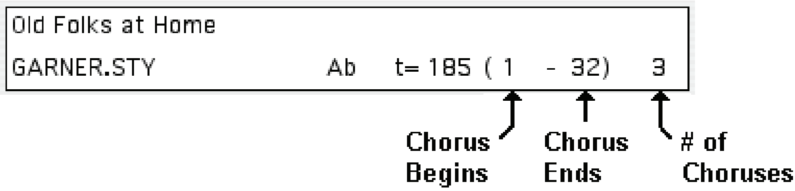
Pedal Bass has a list of pedal bass options, based on the key entered in the box.

Press the **[(Re)-Generate Intro Chords]** button to auto-generate chords for an intro.

Press the **[Remove Intro]** button to remove the intro from the song.

The Melodist feature will also generate an introduction for the songs it creates.

Selecting Bars To Begin And End The Chorus.



```
Old Folks at Home
GARNER.STY              Ab   t= 185 ( 1  - 32)  3
```

(1 - **Bar number for Chorus to begin.**

Click on the chorus begin number in the Title window, or select the *Chorus begins at* option on the *Song* menu, or press ⌘**+b.** The message "Click on a Bar #" will start to blink in the toolbar. Mouse click on the bar number to begin the chorus. The bar number that you select will then be displayed.

-32) **Bar number for Chorus to end.**

Click on the chorus end number in the Title window, or select the *Chorus ends at* option on the *Song* menu, or press ⌘**+e.** The message "Click on a Bar #" will start to blink in the toolbar. Mouse click on the bar number to end the chorus. The bar number that you select will then be displayed.

3 **Number of choruses to play.**

Click on the number where the number of choruses are displayed on the Title/Key/Tempo/Chorus Window and select the number of choruses from the Pop-Up Menu or select *Total Choruses =* from the *Song* menu or press ⌘**+l**. The number of choruses will then be displayed.

Additional Song Settings

S This dialog opens with the **[S]** button beside the Title window, or with the menu command *Song | Additional Song Settings* or from the **[More]** button in the **Main Settings** dialog (*Song | Title/Key/Tempo/Embel…*). These additional song settings are saved with the song.

Vary Style in Middle Choruses Default = ☑

If checked, the song will play in substyle B throughout the Middle Choruses. The Middle Choruses include all choruses except the first and last. If not checked, the middle choruses will play “a” and “b” substyles as set in the chordsheet with part markers.

For example, in Jazz Swing, since the “b” substyle is Swing, all of the middle choruses will have swing bass. (The “a” substyle is playing half notes on the bass.)

Allow Pushes in Middle Choruses Default = ☑

This is used if you have put pushes into a song, but don't want the pushes to play in the middle choruses. The middle choruses are usually used for soloing, so you may not want the pushes to play.

Allow Rests in First Chorus Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the first chorus.

Allow Rests in Middle Choruses Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the middle choruses. The middle choruses are usually used for soloing, so you may not want the rests to play.

Allow Rests in Last Chorus Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the last chorus.

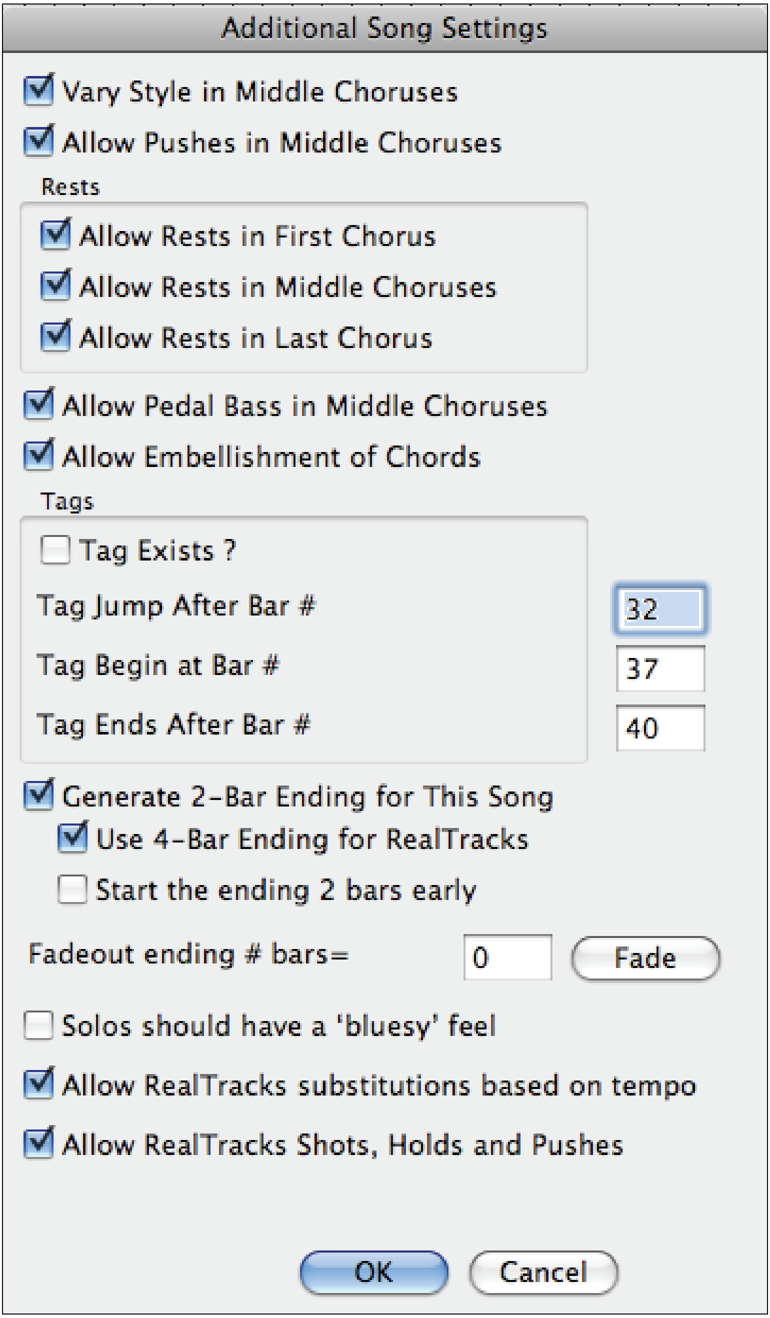
Allow Pedal Bass in Middle Choruses Default = ☑

This determines whether Pedal Bass effect will be allowed in middle choruses.

Allow Embellishment of Chords Default = ☑

The Jazz styles include embellishment of chords. This means that if you type a C7 chord the piano player may play a C13 or a C7b9. This makes the arrangement sound more authentic.

Tip: If you are hearing flat 9 and flat 13 embellishments on a C7 chord that is clashing with the melody, you should rename the chord C9 or C13, which will ensure natural 9 and 13 embellishments. To disable the embellishment for a certain song, uncheck this option. There are very few situations that you wouldn't want it on, especially if you name some chords as C9 instead of C7 in situations where the melody clashes with the embellishment, as discussed above. You would need to uncheck it for any song that you don't want it on.



Additional Song Settings

☑ Vary Style in Middle Choruses

☑ Allow Pushes in Middle Choruses

Rests

☑ Allow Rests in First Chorus

☑ Allow Rests in Middle Choruses

☑ Allow Rests in Last Chorus

☑ Allow Pedal Bass in Middle Choruses

☑ Allow Embellishment of Chords

Tags

☐ Tag Exists ?

Tag Jump After Bar # 32

Tag Begin at Bar # 37

Tag Ends After Bar # 40

☑ Generate 2-Bar Ending for This Song

☑ Use 4-Bar Ending for RealTracks

☐ Start the ending 2 bars early

Fadeout ending # bars= 0

☐ Solos should have a 'bluesy' feel

☑ Allow RealTracks substitutions based on tempo

☑ Allow RealTracks Shots, Holds and Pushes

Tag Settings

A tag (or coda) is a group of bars that are played in the last chorus of a song. If you check the “Tag Exists?” field, then the tag will play during the last chorus of the song. The tag begins after the bar you specify as “Tag Jump After Bar #.” The song then jumps to the “Tag Begin at Bar #” and plays until “Tag Ends After Bar #.” At the end of the tag, the song then plays a 2 bar ending as usual.

Generate 2-Bar Ending for This Song Default = ☑

You can disable the ending for a certain song. You can disable the endings for all songs by clearing the checkmark for the “Allow Any Endings” setting in the **Preferences** dialog.

Use 4-Bar Ending for RealTracks Default = ☑

Start the 2 bar ending early Default = ☐

The usual Band-in-a-Box ending is 2 bars appended to the end of the song. This option gives you an alternative to end the song on the last bar of the song. Band-in-a-Box will still play an ending on the chord that you specify, and the ending will occur as a 2 bar phrase beginning 2 bars before the end of the form. This results in more natural endings for many songs.

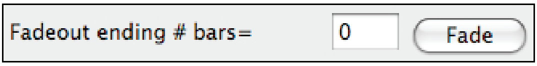
For example, the song Old Folks At Home is a 32-bar chorus song from bar 1 to bar 32. It ends with the last melody note on bar 31 with the word “home,” but Band-in-a-Box normally plays a 2 bar ending, starting at the end of bar 32 and going for 2 bars more. For a song like this, it is more natural to end the song at the end of bar 32.

To set this in Band-in-a-Box choose the *Song | Additional Song Settings…* item and set “Start the ending 2 bars early” to true.

☑ Start the 2 bar ending early

> **Note: “Auto Endings”**
> If you‘ve made a style, and haven’t included an ending, a 2-bar ending can be generated automatically, based on the style.

Fadeout ending # bars



Fadeout ending # bars= 0

You can quickly choose a fadeout ending. Just press the Fade button and Band-in-a-Box will fade out the last “X” bars of the song (you can specify how many bars). Or customize the fadeout with precise values for each bar.

Solos should have a “bluesy” feel.

Check this setting for solos with more syncopation, flatted thirds, and sevenths.

Allow RealTracks substitution based on tempo Default = ☑

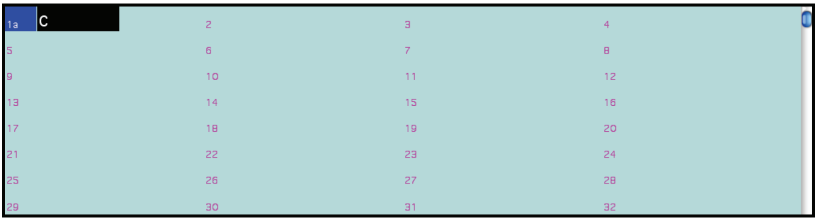
When set, the program will find the best RealTracks to use at the current tempo.

Allow RealTracks Shots, Holds, and Pushes Default = ☑

When set, this song will support Shots, Holds, and Pushes for those RealTracks that have them (as shown in the “H” column of the RealTracks Picker).

The Chordsheet

The chordsheet is a spreadsheet where the numbered cells represent bars of music. The chord changes for the song are shown in the corresponding bars.



Band-in-a-Box chordsheet area.

As well as entering the chords for your song, the chordsheet is where you put in style variations, fills, and breaks. The basic procedures for entering information in the Chordsheet follow, but be sure to see the right-click contextual menu for the chordsheet for alternate methods and additional features.

Typing Chords

The basic way of entering a song in Band-in-a-Box is by typing the chords for the song into the chordsheet.

The location of the black highlight cell determines where chords will be entered. Use either the mouse or the cursor arrow keys on the computer keyboard to move the chord highlight cell around the chordsheet. Click on any bar to position the highlight cell, then type in the chords for that bar.

The highlight cell covers two beats, or half a bar in 4/4 time. Two chord names can be typed into the highlight cell (separated by a comma e.g. C, C#dim) so up to four chords per bar may be entered.

To enter a chord, type its name using standard chord symbols (like C, or Fm7, or Bb7, or Bb13#9/E) and press the **return** key. The chord name(s) you have typed will be entered in the chordsheet at the current location of the highlight cell. Each time the **return** key is pressed the highlight cell advances 2 beats, or ½ a measure.

Note: To view a list of Band-in-a-Box chord names, please refer to the online Help.

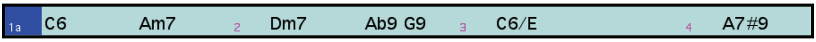
To start typing in chords:

- Go to the top (bar 1) of the chordsheet by clicking on measure 1.
- Blank the chordsheet by selecting the "*New*" option from the *File* menu, or with the keystrokes ⌘+**n**.
- The highlight cell will be at the start of bar 1, reposition it if desired.
- When you have the highlight cell positioned where you want to enter a chord type the name of the chord you would like. For example, type c6 to get the C6 chord.

You should never have to use the **shift** key, as Band-in-a-Box will sort this out for you. Here are some other tips for easy chord entry:

- Use b for a flat, e.g. Bb7. It is not necessary to type upper or lower case; the program will sort this out for you.

- Use # or 3 for a sharp, e.g. F#7. (# is the uppercase symbol of 3, so you can actually type F37 to get F#7. Band-in-a-Box will sort out the case, saving you the effort of using <SHIFT>3 to type the # symbol).
- Use / for slash chords with alternate Roots such as C7/E (C7 with E bass).
- Use a comma (,) to enter 2 chords in a cell. In the example below, we would type Ab9,G9 to get the 2 chords in the cell (on beat 3 and 4 of bar 2).


1a C6 Am7 2 Dm7 Ab9 G9 3 C6/E 4 A7#9

The sequence of keystrokes to enter all these chords above would be

c6>am7>dm7>ab9,g9>c6/e>>a739. The > indicates cursor key to the right.

(We are able to type A7#9 as a739 because Band-in-a-Box knows to use the uppercase of the 3, which is #.)

Tip: The fastest way to type in chords is to use your left hand to type in the chords. Your right hand stays on the cursor keys (or mouse) to advance the highlight cell to the next bar/beat after you've typed in the chords.

Shortcut Chords.

If you enter a lot of songs, you'll appreciate these shortcut keys:

- J = Maj7
- H=m7b5 (H stands for Half diminished)
- D=dim
- S=Sus

Example: To type CMaj7, just type CJ (it will be entered as CMaj7).

Add your own chord shortcuts.

Have you found a chord that Band-in-a-Box doesn't recognize? If so, add it to your chord shortcuts file, and Band-in-a-Box will allow you to type in that chord in the future. You can also define chord "shortcuts," one-letter abbreviations for longer chord names ("J" for "Maj7" etc.).

To add your own chords and shortcuts, make a text file called shortcut.txt in your Band-in-a-Box folder. Note that this file doesn't ship with Band-in-a-Box; if it did it would overwrite your file! Shortcuts supplied by PG Music are in a file named pgshortc.txt, which should be used only by PG Music.

If you find a chord that Band-in-a-Box won't accept like Csus2, when it expects C2 instead, you can enter this as a single line in shortcut.txt, "sus2@2" (without the quotes). Band-in-a-Box will then enter the chord C2 if you type in Csus2, in other words you can type in Csus2 and the program will accept it. You can also use it for shortcuts, just as j@maj7 lets you type Cj for CMaj7. See the file pgshortc.txt for examples of shortcuts.

MIDI Chord Recognition

Another way of entering chords is through MIDI chord recognition. Play any chord on your external MIDI keyboard or MIDI guitar controller and Band-in-a-Box will recognize it instantly and insert it onto the chordsheet. This allows you to enter an entire song without having to type any of the chords. It's also a good way to find the right name for a chord.

To use this feature, select the menu command *M | Insert current MIDI chord*, or press the **Ctrl+Return** keys. The last chord you played on your MIDI keyboard controller will be automatically inserted into your song (chordsheet or notation view) at the current cursor location. Then, Band-in-a-Box is ready for the next chord. You can insert up to two chords per bar in this fashion.

Erase Chords

To erase chords, place the highlight cell over top of the chords you would like to erase. Press the [spacebar] once. Then move your cursor to the right or left, or mouse click on another measure, and the chord(s) will be erased.

Insert or Delete Bars

Inserting or deleting measures in the chordsheet saves a lot of copying or re-typing of chords when changes are made to an arrangement. The commands to insert or delete bars from the chordsheet are:

- To insert bars choose *Edit | Insert Measure(s)* or ⌘**+i** and you can insert a given # of bars.
- To delete bars choose *Edit | Delete Measure(s)* or ⌘**+d** and you can delete a given # of bars.

Breaks: Rests, Shots, and Held Chords

Breaks are points in a song when one or more of the instruments rests, plays a shot, or holds a chord.

Rests

You can have any, some, or all instruments rest at any bar. For example, you could rest all instruments except the bass for the first 4 bars, then add in the piano for 4 bars, and then add in the entire band for the rest of the song. You may optionally disable the rests in the middle or final choruses (where people are likely taking solos, and rests are not appropriate).

A chord is specified as a REST by adding 1 period after the chord.

C. indicates a C chord that is a REST.

Shots

You can make certain instruments play a “shot” where the chord is played and then a rest follows. For example, the song “Rock Around The Clock” has a shot on beat 1 followed by a rest for 2 bars.

A chord is specified as a SHOT by adding 2 periods after the chord.

C.. indicates a C chord that is a SHOT.

Held Chords

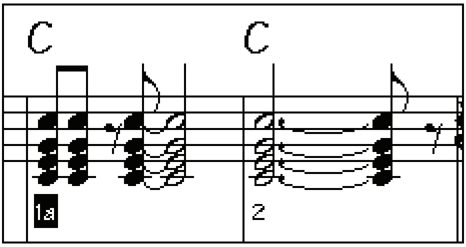
You can specify that certain instruments hold a chord sustained for a certain number of bars. For example, you can have the bass and piano hold a chord sustained while the drums continue to play a pattern

A chord is HELD by adding 3 periods after the chord.

C... indicates a C chord that is a HELD.

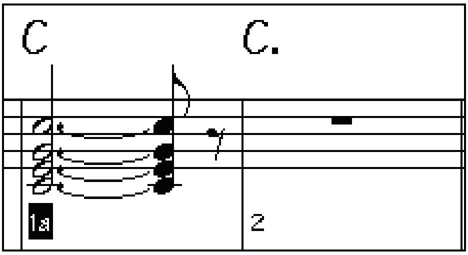
In these examples, bar 1 has a normal chord and bar 2 has a chord with a break on it (a rest, shot, or held chord).

2 bars of C chord (no break on bar 2).



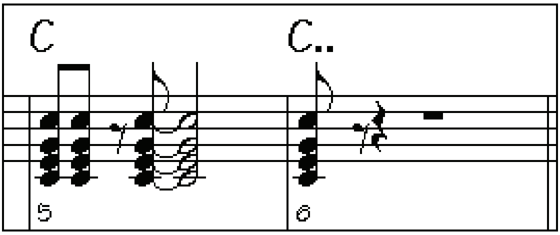
This is the usual situation without any break. Note that the piano plays rhythmically on bar 2.

Rest on bar 2.



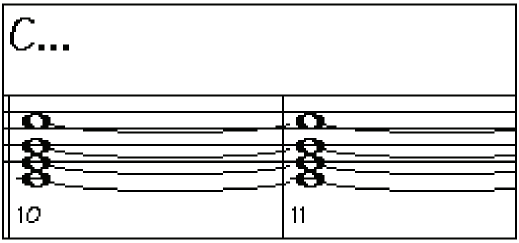
This rests the instruments until the next chord on the chordsheet. The rest is typed in as a C chord followed by one period.

A shot is put on bar 6.



The shot plays a staccato chord on bar 6, and then rests until the next chord on the chordsheet. The shot is typed as a C chord followed by two periods.

This illustrates a held chord on bar 10.



The chord on bar 10 is held (sustained) until the next chord on the chordsheet. The held chord is typed in as a C followed by three periods.

"Breaks" for only some instruments.

You can specify that some instruments not be affected by the break. The coded names for the instruments are:

- **B** for **B**ass
- **D** for **D**rums
- **P** for **P**iano
- **G** for **G**uitar
- **S** for **S**trings

C.bd To exempt instruments, add their letters following the break. Typing c.bd will put a rest on all instruments EXCEPT the bass and drums.

C...p This will put a held chord on all instruments except the piano.

Pushes

Pushes in Styles.

"Pushes" (also called anticipations) are chords that are played before the beat. For example, in Jazz Swing, the piano player often "pushes" a chord change by playing the chord an eighth note before the beat. Styles can push any instrument so that the instrument plays before the chord begins. This is very common in Jazz and other Pop music, and gives the music a more natural sound.

You need not be concerned with pushes that are in the styles as they happen automatically. You need only to be aware that the styles can push the instruments. This makes styles sound much better, and more syncopated.

Pushes in Songs.

Chords can be pushed by an 8th or 16th note. For example, you can specify a chord to occur a 16th note before the beat and all instruments, including drums, will play this.

You can also specify that a chord change should happen before the beat. To do this, you can either use keystrokes, or the chord options dialog box. To use keystrokes:

- Type the caret symbol (^) before the chord. (The caret symbol is located above the 6 on the keyboard).
- Type a single caret to get a chord an eighth note before the beat.

  e.g. ^C7
- Type a double caret to get a chord a sixteenth note before the beat.

  e.g. ^^C7

In Jazz styles (and other triplet feels), the chord will be pushed by a triplet, regardless if there is a single or double caret (^^).

Shots, Holds and Pushes in RealTracks

Simply type in the chords as you normally would, adding periods (…) for shots and holds, and the RealTracks will play them. Note that for this, you need the LibraryM/Holds folder in your RealTracks folder.

Not all RealTracks styles have shots, holds, and pushes available, so check the "H" column in the RealTracks Picker to see if the style has them.

- If the column is blank they are available and installed.
- If the column shows the letter "n" the Holds files are available but not installed. Check the support pages of the PG Music web site, www.pgmusic.com, for RealTracks updates.
- If the column shows a dash "–" no holds are available for the style.

Assuming that you have the Holds files for the RealTracks that you are generating, then you just use Band-in-a-Box as you would normally, and type chords with shots (e.g. C..), holds (C…) or pushes (^C or ^^C for 8th or 16th note push), or combinations of push and hold (^C…).

Chord Settings Dialog Box

Chord settings control the "breaks" in a song when one or more of the instruments rests, plays a shot, or holds a chord. These breaks are all referred to as **Rest Types** in Band-in-a-Box, and they can be entered along with the chord name or with keystrokes. Chords can also be "pushed," which makes them play early.

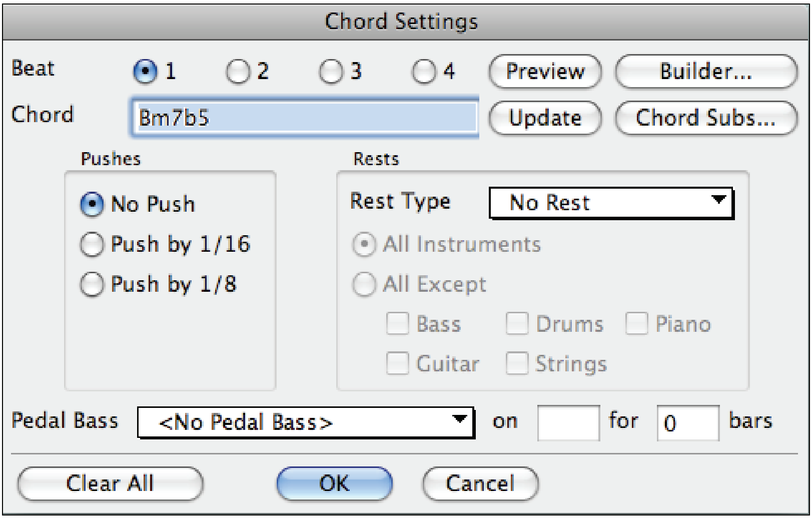
There is an alternative to the various keystrokes to put in rest types and pushes for chords. You can use the **Chord Settings** dialog box instead.

Chord Settings... [opt z]

To get to the dialog box, you can select *Chord Settings* from either the Chordsheet right-click contextual menu or the *Edit* menu, or you can press **Option+Z**.

This allows you to select the various breaks (Rests, Shots, and Held Chords) and pushes by clicking on the relevant Chord Settings.

(Chord Settings)



Chord Settings

Beat ● 1 ○ 2 ○ 3 ○ 4

Chord Bm7b5

Pushes

● No Push

○ Push by 1/16

○ Push by 1/8

Rests

Rest Type No Rest

● All Instruments

○ All Except

☐ Bass ☐ Drums ☐ Piano

☐ Guitar ☐ Strings

Pedal Bass <No Pedal Bass> on for 0 bars

Beat and Chord

First you need to pick the beat in the bar where the setting will be applied. You can also type in new chords on the different beats.

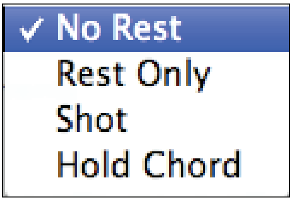
Pushes

"Pushes" (sometimes called anticipations) are chords that are played *before* the beat. For example, in Jazz Swing the piano player often pushes a chord change by playing the chord an eighth note before the beat.

Depending on the feel for the style in use, chords can be entered on either 16th or 8th note resolution. You can specify a chord to occur a 16th note before the beat for example, and all instruments will play this, including drums.

Rest Types

The Rest Types are No Rest, Rest Only, Shot, and Hold Chord



Rest Only

Rests can specify any, some, or all instruments to rest at any bar. For example, you could rest all instruments except the bass for the first 4 bars, then add in the piano for 4 bars, and then add in the entire band for the rest of the song. You may optionally disable the rests in the middle or final choruses (where people are likely taking solos, and rests are not appropriate).

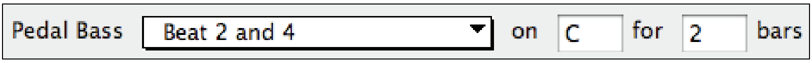
Shot

You can specify certain instruments play a "shot," where the chord is played and then a rest follows. For example the song "Rock Around The Clock" has a shot on beat 1 followed by a rest for seven beats.

Hold Chord

You can specify that certain instruments hold a chord sustained for a certain number of bars. For example, you can have the bass and piano hold a chord sustained while the drums continue to play a pattern.

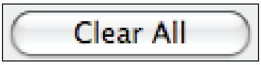
Pedal Bass


Pedal Bass Beat 2 and 4 on C for 2 bars

You can enter pedal bass with any chord. For example, if you are in the key of F and would like to pedal on a C note for 2 bars (on an Fm7 chord), then type in the settings as above. This will play the rhythm specified – in this case the pattern will play on beat 2 and 4.

Other options are <No Pedal Bass>, Beat 2 and 4 Octaves, Beat 1 and 3 (Slow Tempos), Whole Note, and Eighth Notes.

Clear All



The [Clear All] button erases all rests, shots, pushes, and pedal bass from a song.

Copying and Pasting a Section of Chords

Copying a section of chords is done in a manner similar to copying text in a word processor. Highlight the area you would like to affect and select the desired action(s) from the EDIT menu. (See below for additional details.)

Copying chords to the clipboard.

- Select the region to copy.
- Place the mouse cursor at the bar to begin the selection.
- Then, holding down the mouse button, drag the mouse over the region. As you do this, you'll see that the region will be highlighted (white on black).

- When you have selected (highlighted) the proper region of chords to copy, you can copy the selected region to the clipboard with the keystrokes ⌘**+c**, or by selecting *Copy* from the *Edit* menu.

Pasting chords to the chordsheet.

When you have copied some chords to the clipboard you can then paste them into the chordsheet by:

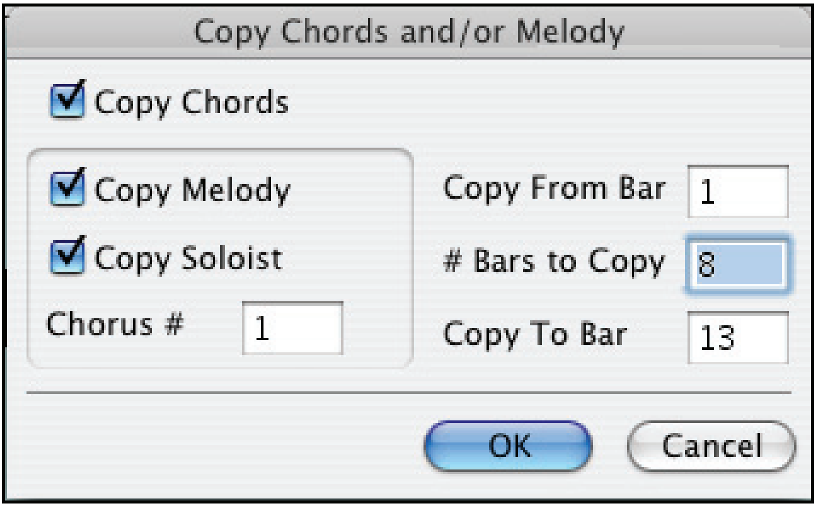
- Moving the highlight cell to the destination bar where you want to begin the paste of chords. This can be done by clicking that bar with the mouse, or by moving the highlight cell with the cursor arrows on the computer keyboard.
- Press ⌘**+v** or select *Paste* from the *Edit* menu.

Tip: Remember that the copied section remains in the clipboard and can be used repeatedly. Example: If you're inputting a song with verse, verse, bridge, verse, you can just copy the first verse to the Clipboard, and then paste in the other verses. The clipboard remains even if you load in a new song, so you can copy and paste between songs.

Copy Chords and/or Melody

You can copy and paste the chords, melody, and solo for a range of bars in the **Copy Chords and/or Melody** dialog.

Press the [Copy] button to launch this dialog box, or select *Edit* | *Copy From.. To*, or press **Option+C**.



☑ Copy Chords

☑ Copy Melody

☑ Copy Soloist

Chorus # 1

Copy From Bar 1

Bars to Copy 8

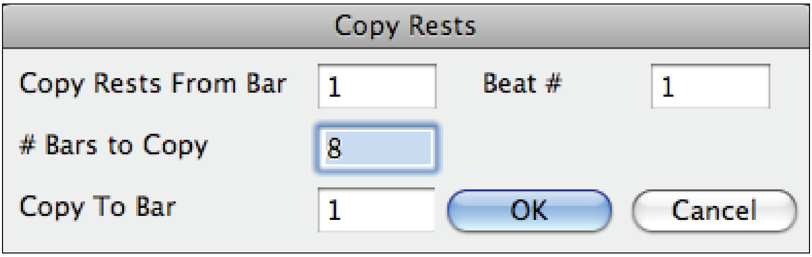
Copy To Bar 13

The settings allow you to specify the location to copy from, the number of bars to copy, the location to copy to, and the option to copy any or all of the chords, melody, and/or soloist.

Copy Rests

The **Copy Rests** dialog is opened with the *Edit* | *Copy Rests* menu command.

With this feature you can copy the attributes of a chord over a range of other chords. Rests also include shots and held chords.


Copy Rests

Copy Rests From Bar: 1

Beat #: 1

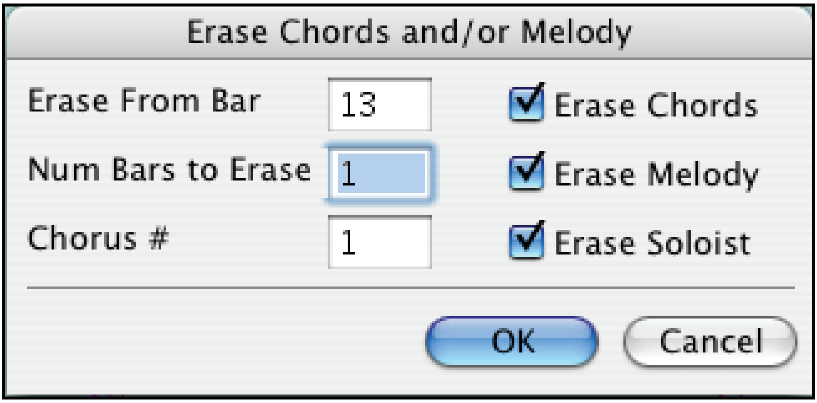
Bars to Copy: 8

Copy To Bar: 1

The settings allow you to specify the bar and beat to copy from, the number of bars to copy, and the location to copy to.

Erase Chords and/or Melody

To erase chords with additional control for erasing the melody and/or soloist choose *Edit | Erase From.. To..* or press **Option+K** to launch the **Erase Chords and / or melody** dialog box:


Erase Chords and/or Melody

Erase From Bar: 13

Num Bars to Erase: 1

Chorus #: 1

☑ Erase Chords

☑ Erase Melody

☑ Erase Soloist

As you can see, you can erase a number of bars of chords and/or melody and/or soloist. If you're erasing the melody and/or soloist, you need to specify which chorus you're erasing.

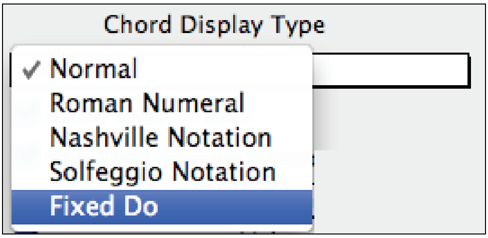
Support for Non-Standard Chord display types.

In addition to the Standard Notation window, you can also enter or display chords in Roman Numeral notation, Nashville notation, Solfeggio notation, or Fixed Do notation.

For example, the chord Gm7 in the key of F would be displayed as II^{m7} (in Roman Numeral Notation), 2^{m7} (in Nashville Notation), and Re^{m7} in Solfeggio. In Italy and other parts of Europe, chords like C7 are always referred to by the Solfeggio name ("Do 7" for C7) regardless of the key signature.

These systems are very useful for learning or analyzing tunes, because they are independent of the key signature. You can take an existing song and print it out in Roman Numeral Notation, so you can study the chord progression. You can also just type a chord in any of these systems, like "4" which will enter the 4 chord in the current key, and switch between systems without having to retype the chords.

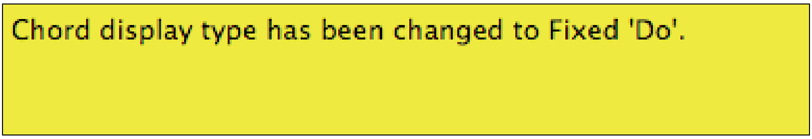
This setting is made by selecting from the "Chord Display Type" list in the **Preferences** dialog. To open the **Preferences**, select the **[Prefs]** button or press **Option+P** or **Command+comma**.



Click on the “Chord Display Type” box and choose from the list of five options;

1. Normal.
2. Roman Numeral.
3. Nashville Notation.
4. Solfeggio Notation.
5. Fixed Do.

When a new notation mode is selected a message will report the change on the main screen. Click anywhere in the message box to close it.



Chord display type has been changed to Fixed 'Do'.

The Roman numeral and other non-standard displays use superscript for the chord display when in the Notation window (or print out), so they look best in the Notation window.

> **Tip:** Print out a song in Nashville Notation or Roman Numeral notation. Then learn the song this way (i.e. 1^{maj7} 4maj7 3^{m7b5} 6^{7b9}). You'll then discover that it is much easier to play the song in any key.

Part Markers

Part Markers are placed on the chordsheet to indicate a new part of the song. They are used to change substyles or insert drum fills.

a
b

These are part markers. They typically occur every 8 bars or so, but may be placed at the beginning of *any* bar.

Placing Part Markers.

- Move the highlight cell to the bar that you want the part marker at. Then press the letter **p** on the computer keyboard. Repeatedly pressing the letter **p** will toggle between the “a” and “b” part markers or no part marker.
- Or you can position the mouse arrow directly over the bar line (or existing part marker). Repeatedly click the mouse button to toggle between “a,” “b,” and no part marker.

Changing Substyles.

a
b

The part markers also represent the two available substyles (variations) for each style, the “a” substyle and the “b” substyle.

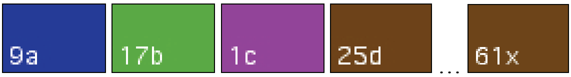
The song continues to play in one substyle until it encounters a new part marker. There will always be a part marker at bar 1 so that Band-in-a-Box knows what substyle to begin with.

Substyle “a” is usually used for the Verses of the song.

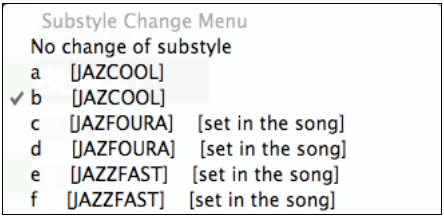
Substyle “b” is usually used for the Bridge of the song, and for soloing in the Middle Choruses. All of the middle choruses of the song will automatically play in the “b” substyle. This is great for Jazz songs, allowing you to play swing throughout the middle (soloing) choruses and revert to the "a" substyle for the last chorus.

> **Note:** If you want to keep the same substyle in the middle choruses, you would need to uncheck the "Vary Style in Middle Choruses" option in the *Additional Song Settings* option on the *Song* menu.

Adding More Substyles



You can add more substyles to an individual song with a right-click on any bar number. This opens the *Substyle Change Menu* where you can define up to 24 substyles, from "a" to "x."


Substyle Change Menu
No change of substyle
a [JAZCOOL]
✓ b [JAZCOOL]
c [JAZFOURA] [set in the song]
d [JAZFOURA] [set in the song]
e [JAZZFAST] [set in the song]
f [JAZZFAST] [set in the song]

MultiStyles

Band-in-a-Box MultiStyles have four substyles, "a" through "d."

There is a MultiStyles category in the StylePicker that opens a list of available MultiStyles.

Standard Pop song form with 4 substyle MultiStyle

As a general rule for styles with 4 substyles:

- "a" substyle is for the verse.
- "b" substyle is for the chorus.
- "c" substyle is for the intro (or first verse).
- "d" substyle is for the break (or interlude).

Placing Drum Fills.

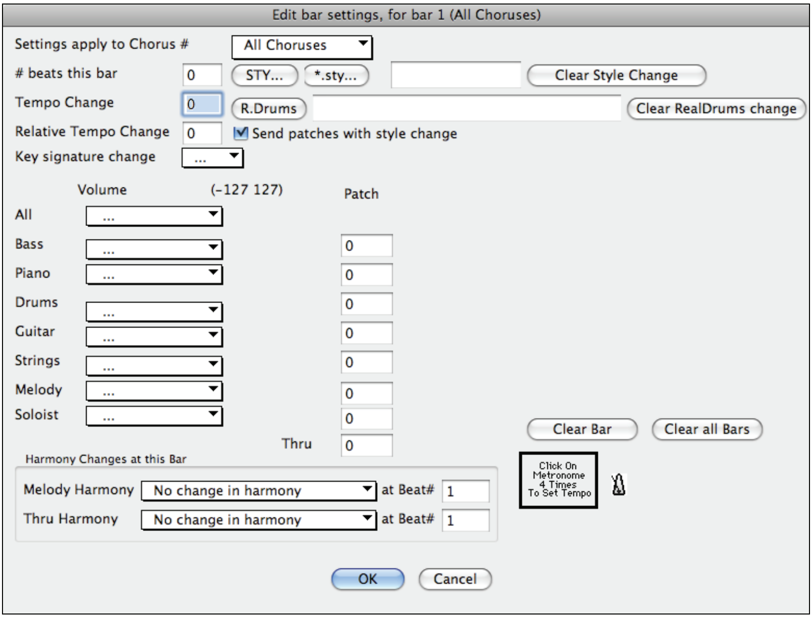
A one bar drum fill will play in the bar preceding (leading into) a part marker, just as a live drummer will play a fill to accent the transition between sections of a song. If you want a drum fill to play in bar 7 of a song, insert a part marker at bar 8. You can either retain the current substyle or change the substyle ("a" or "b") when you place the part marker.

Edit Bar Settings

Bar settings let you change meter, tempo, styles, key, volume levels, patches, and harmonies at any bar. They are a powerful tool for adding variety and dynamics to create a highly professional finished arrangement in Band-in-a-Box.

After you have selected a bar, press the **F5** function key or the keystrokes **Option+B**, or select *Bar Settings* from the *Edit* menu, to open the **Edit bar settings** dialog. Settings such as number of beats per bar, tempo changes, style changes, patch changes, and harmony changes can be made in this dialog.

> **Tip:** If the **F5** key (or **F8** key) does not perform the expected function in Band-in-a-Box you will need to go to the Apple System Preferences and uncheck the system setting in the Keyboard Shortcuts list.


Edit bar settings, for bar 1 (All Choruses)
STY...
*.sty...
Clear Style Change
R.Drums
Clear RealDrums change
Volume
(-127 127)
Patch
Harmony Changes at this Bar
Clear Bar
Clear all Bars
Click On Metronome 4 Times To Set Tempo
OK
Cancel

Settings apply to Chorus # All Choruses
# beats this bar 0
Tempo Change 0
Relative Tempo Change 0
☑ Send patches with style change
Key signature change ...

	Volume	Patch
All	...	
Bass	...	0
Piano	...	0
Drums	...	0
Guitar	...	0
Strings	...	0
Melody	...	0
Soloist	...	0
Thru		0

Melody Harmony No change in harmony at Beat# 1
Thru Harmony No change in harmony at Beat# 1

When making any changes to a measure using the **Edit bar settings** dialog box, Band-in-a-Box will place a colored indicator box around the measure number of the edited measure.

Settings apply to Chorus # is a setting that lets you apply the changes at the specified bar in all choruses or just in the chorus you choose.

Change the Number of beats/bar.

The initial time signature of the song is determined by the style (e.g. Jazz =4/4, Waltz =3/4). In certain songs you will want to insert time signature changes at a certain bar. For example you might want a single bar of 2/4, or 8 bars of 3/4 time etc.

This option allows a change of time signature during a song. The change takes place at the beginning of the bar and continues until a new time signature change is specified. You can select # beats per bar from 1 to 4 beats per bar. A setting of 0 beats/bar is used for no change of time signature.

Examples:

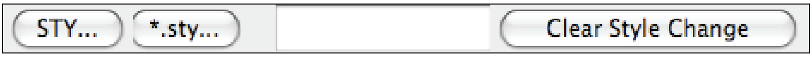
- A song in 4/4 time with a single bar of 6/4 time. Since the maximum # beats per bar is = 4 we will split the 6/4 bars into 2 bars, a 4/4 bar and a 2/4 bar. Insert a # beats per bar = 2 at the beginning of the 2/4 bar and then restore the time signature to 4/4 by assigning # beats per bar = 4 for the next bar.
- A song in 5/4 time throughout: To do this we will alternately create a 3/4 bar + 2/4 bars. On odd numbered bars insert a # beats per bar = 3, and on even bars insert # of beats per bar = 2. This needs to be done for every bar.

Style Changes at any Bar.

You can specify a new style at any bar of the song, so that you can use many styles within the same song. To change styles at any bar:

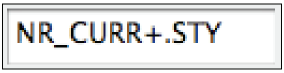
- Move the cursor highlight bar to the bar for the style change.

- Press the **F5** key to open the **Edit bar settings** dialog (or choose the *Edit | Bar Settings* menu command, or use the keystrokes **Option+B**).



Use the **[Style…]** button to select a style using the **StylePicker** dialog.

Use the **[*.sty]** button to select a style from a folder on your hard drive. You should select a style that is present in the Styles folder in Band-in-a-Box (or the same folder where the song resides).

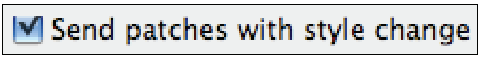


NR_CURR+.STY

The name of the new style you choose will be displayed.

Clear Style Change

To remove the style change at this bar, press the **[Clear Style Change]** button.



☑ Send patches with style change

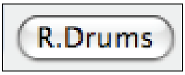
There is an option to send the embedded patches in the style with the style change. Disable this checkbox to keep the patches that you have already selected.

> **Note:** If you want to mix styles with 3/4 and 4/4 time signatures you should make the main style used in the song a 4/4 style. You could then change back to 3/4 at bar 1 if you want.

When you select a style change, you'll notice that there is a red frame drawn around the bar line. This indicates that there is a style change (or other change at that bar) found in the **Edit bar settings** dialog.

RealDrums Changes at any Bar

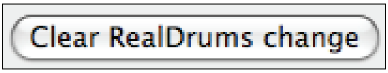
RealDrums can be changed at any bar, either for the whole song or just for the selected chorus.



To select the new RealDrums style, press the **[R.Drums]** button. This will open the **RealDrums Picker** where you can choose from a full list of RealDrums or filter the list to narrow your selection.

JazzBrushesSticks

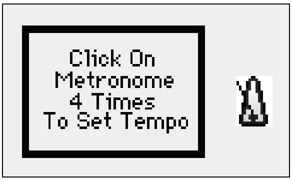
You'll see the new style name displayed onscreen.



To remove the change click on **[Clear RealDrums change]**.

Tempo Change At This Bar

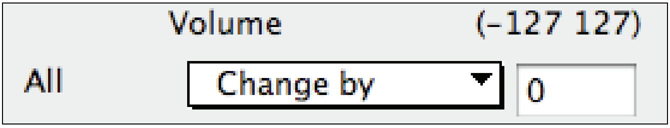
Most songs will have a single tempo throughout, but if you want to change the tempo at a certain bar of the song, then use this dialog box to type in the new tempo in beats per minute. Or type in a relative tempo change in a range of –90 to +100. A setting of –50 halves the tempo, a setting of 100 doubles it.

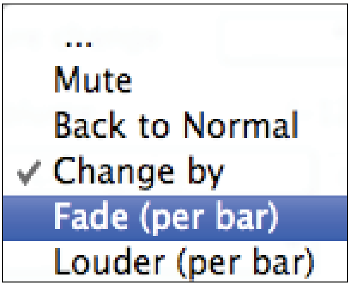


Tempo can also be set by clicking on the metronome button. Clicking on this button 4 times will set the tempo to your tapped-in value. The tempo change takes effect at the beginning of the bar and remains until a new tempo change at another bar is inserted.

Volume Changes

Volume levels can be changed at any bar, either for All parts or for each part individually.





Changes can be entered manually, or selected from presets.

The presets include settings to Mute a part, to reset the volume Back to Normal, and to automatically fade levels.

Patch Changes at any Bar.

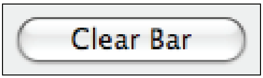
This setting allows you to insert a patch change at the beginning of any bar. Type the General MIDI number of the patch change in the appropriate box (i.e. Bass, Soloist, etc.) that you want to affect.

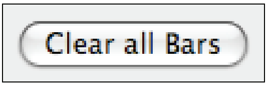
> **Note:** To save a song with patch changes at the beginning of the song you should use the *Edit* | *Save Song with Patches…* dialog instead of this one.

Harmony Changes at this Bar

You can insert harmony changes into the song at any bar and beat. For example, start the song with "no harmony" then have "SuperSax" come in on the bridge, then "Shearing" on the next chorus, etc. This is also effective when used with the Soloist on the Thru part. With this setting, you can have multiple types of horn section solos (i.e. Brass, Sax, etc.) or harmonized distortion guitar effects for guitar solos.

Clear Changes





The **[Clear Bar]** button clears all changes from the current bar, as determined by the location of the highlight cell on the Chordsheet.

Press the **[Clear all Bars]** button to remove all changes in all bars in the song.

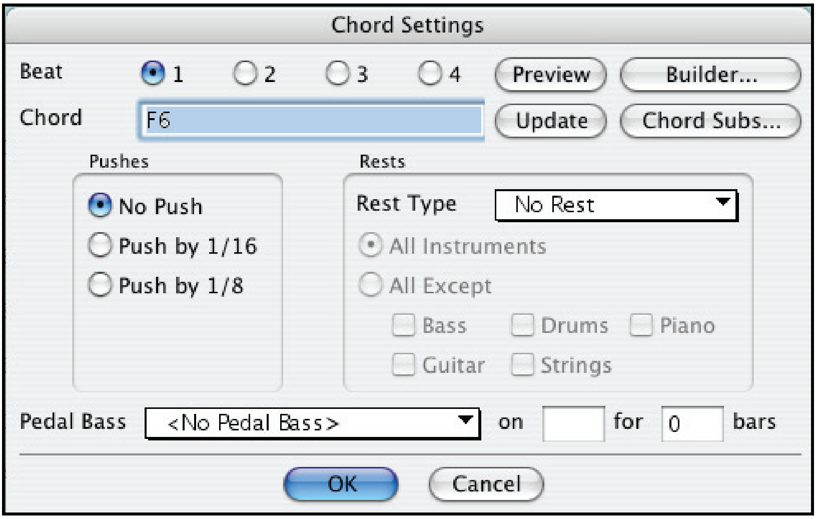
Chord Preview/Builder

You can instantly hear how any chord sounds by selecting it in the chordsheet and pressing **Shift+Return**, or use the “Chord Builder” feature to audition different chords until you find the one that sounds best to you. In other words, you can enter chords “by ear” without having to know the actual chord names or any music theory. This feature also illustrates the differences between various chord types.

Previewing Chords

This feature allows you to hear chords as you to type them in. When you are entering chords onto the Chordsheet (or notation window), after you type a chord name, press **Shift+Return**. This enters the chord onto the chordsheet and then plays the chord for you, using the patches on the Piano part and Bass part. You can also listen to a chord that has already been entered, by just pressing **Shift+Return** after moving to that bar with the chord. If there is no chord entered at that bar, you will hear the last chord that was entered.

You can also preview chords from the **Chord Settings** dialog. Press **Option+Z** to launch the dialog, and then press the [Preview] button to hear the current chord in the Chord Options dialog.



Chord Settings

Beat ● 1 ○ 2 ○ 3 ○ 4

Chord: F6

Pushes: ● No Push ○ Push by 1/16 ○ Push by 1/8

Rests: Rest Type: No Rest

● All Instruments

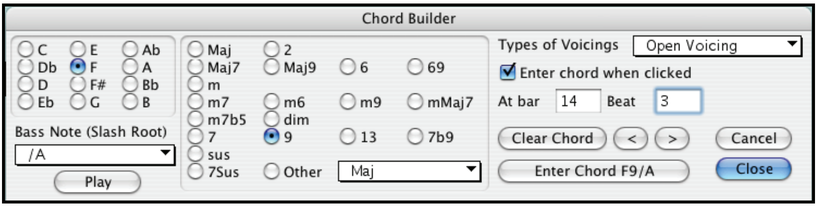
○ All Except: ☐ Bass ☐ Drums ☐ Piano ☐ Guitar ☐ Strings

Pedal Bass: <No Pedal Bass> on for 0 bars

Chord Builder

This feature allows you to hear and build chords up by clicking on the root, extension (and alternate root if applicable). You can launch the chord builder by choosing the *User | Chord Builder* menu option or with the keystrokes **Ctrl+Shift+H**.

You'll then see the following **Chord Builder** dialog:


Chord Builder
○ C ○ E ○ Ab
○ Db ● F ○ A
○ D ○ F# ○ Bb
○ Eb ○ G ○ B
Bass Note (Slash Root)
Play
○ Maj ○ 2
○ Maj7 ○ Maj9 ○ 6 ○ 69
○ m
○ m7 ○ m6 ○ m9 ○ mMaj7
○ m7b5 ○ dim
○ 7 ● 9 ○ 13 ○ 7b9
○ sus
○ 7Sus ○ Other
Clear Chord
<
>
Cancel
Enter Chord F9/A
Close

Bass Note (Slash Root): /A

Other: Maj

Types of Voicings: Open Voicing

☑ Enter chord when clicked

At bar 14 Beat 3

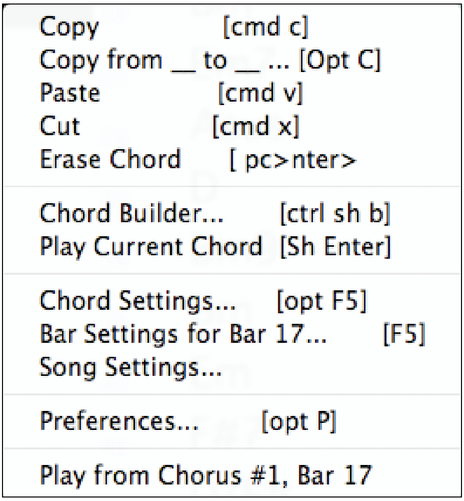
You can now click on the root of the chord (in the “Root” group), the extension (Maj7 etc.), and also an alternate “slash-note” root. For example, to make the chord F9/A, you would click on the “F” root, the “9” extension, and the Slash Root of /A. As you click on them, you'll hear the bass note played on the Bass part, and the extension played on the Piano track.

If you are happy with the sound of the chord, you can press the [Enter Chord] button to enter the chord at the bar and beat specified. If you would like the chord to be inserted automatically when you click on the note/extension names, select the “Enter chord when clicked” option. Change the Bar/Beat settings to enter at a different bar.

The **Chord Builder** can be left open as you work entering chords into Band-in-a-Box. Remember that you can also play chords in from the MIDI keyboard by pressing **Ctrl+Return** after you've played a chord.

Chordsheet Contextual Menu

The Chordsheet contextual menu opens with a right click or **Control+click** on the chordsheet area. In addition to quick access to editing features it also includes shortcuts to major features for editing arrangements and making program settings.


Copy [cmd c]
Copy from __ to __ ... [Opt C]
Paste [cmd v]
Cut [cmd x]
Erase Chord [pc>nter>
Chord Builder... [ctrl sh b]
Play Current Chord [Sh Enter]
Chord Settings... [opt F5]
Bar Settings for Bar 17... [F5]
Song Settings...
Preferences... [opt P]
Play from Chorus #1, Bar 17

Chords can be copied, pasted, cut, or erased and new chords can be entered from the Chord Builder.

The Chord Settings allow pushes, rests, and pedal bass to be applied.

The Bar Settings let you refine your arrangement with changes in tempo, meter, key signature, styles, RealDrums, volume levels, patches, and harmonies.

Song Settings allow rests and pushes, and also control tags, endings, and fadeouts.

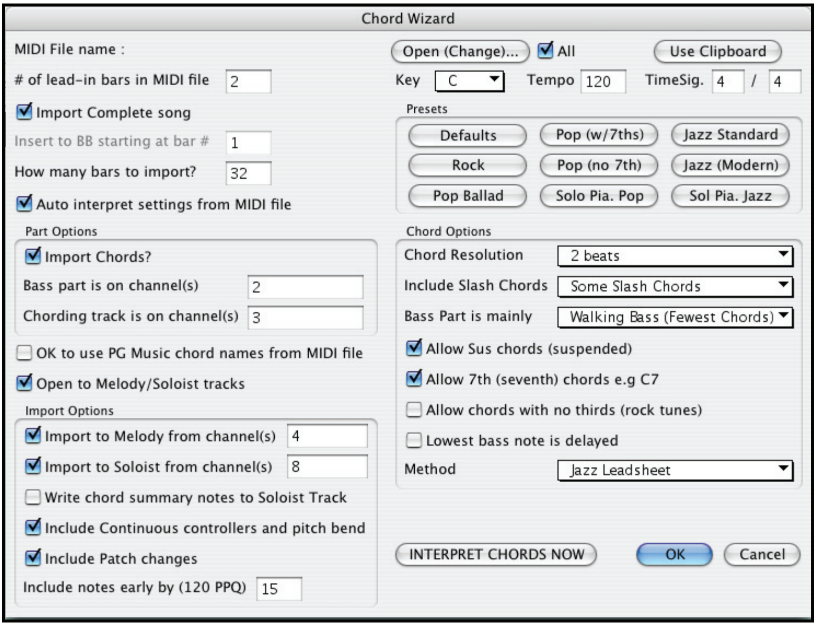
Global system settings are accessed in the Preferences.

MIDI file “Chord Wizard”

This allows you to read in the chords from any MIDI file and write them onto the Band-in-a-Box chordsheet.

- First, blank the song by choosing *File* | *New.*
- Choose *File* | *Import Chords from MIDI File* (or press **Ctrl+Option+I**).

- You'll see this **Chord Wizard** dialog:



Chord Wizard

MIDI File name :

☐ Open (Change)... ☑ All ☐ Use Clipboard

# of lead-in bars in MIDI file: 2

Key: C

Tempo: 120

TimeSig.: 4 / 4

☑ Import Complete song

Insert to BB starting at bar #: 1

How many bars to import?: 32

☑ Auto interpret settings from MIDI file

Presets

Part Options

☑ Import Chords?

Bass part is on channel(s): 2

Chording track is on channel(s): 3

☐ OK to use PG Music chord names from MIDI file

☑ Open to Melody/Soloist tracks

Import Options

☑ Import to Melody from channel(s): 4

☑ Import to Soloist from channel(s): 8

☐ Write chord summary notes to Soloist Track

☑ Include Continuous controllers and pitch bend

☑ Include Patch changes

Include notes early by (120 PPQ): 15

Chord Options

Chord Resolution: 2 beats

Include Slash Chords: Some Slash Chords

Bass Part is mainly: Walking Bass (Fewest Chords)

☑ Allow Sus chords (suspended)

☑ Allow 7th (seventh) chords e.g C7

☐ Allow chords with no thirds (rock tunes)

☐ Lowest bass note is delayed

Method: Jazz Leadsheet

INTERPRET CHORDS NOW
OK
Cancel

Open (Change)...
All

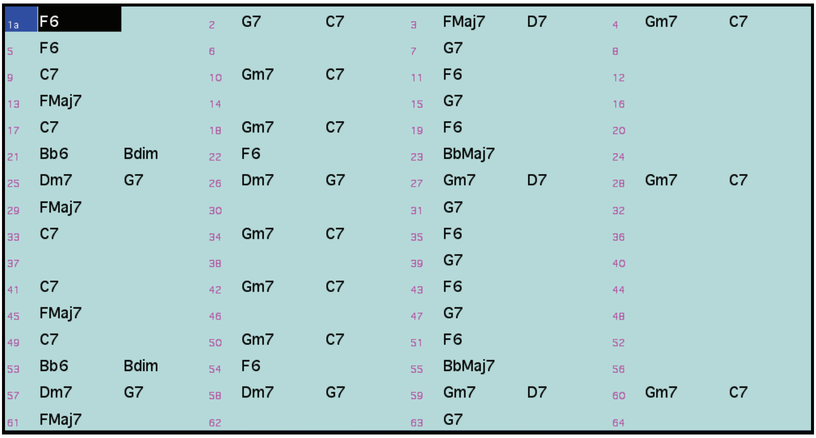
Press the [Open (Change)…] button, and select the MIDI file to import.

Jazz Standard

Choose a preset, and the Chord Wizard will interpret the chords in that style.

INTERPRET CHORDS NOW

Press the [INTERPRET CHORDS NOW] button to see the chords written into the Band-in-a-Box chordsheet.



1a	F6		2	G7	C7	3	FMaj7	D7	4	Gm7	C7
5	F6		6			7	G7		8		
9	C7		10	Gm7	C7	11	F6		12		
13	FMaj7		14			15	G7		16		
17	C7		18	Gm7	C7	19	F6		20		
21	Bb6	Bdim	22	F6		23	BbMaj7		24		
25	Dm7	G7	26	Dm7	G7	27	Gm7	D7	28	Gm7	C7
29	FMaj7		30			31	G7		32		
33	C7		34	Gm7	C7	35	F6		36		
37			38			39	G7		40		
41	C7		42	Gm7	C7	43	F6		44		
45	FMaj7		46			47	G7		48		
49	C7		50	Gm7	C7	51	F6		52		
53	Bb6	Bdim	54	F6		55	BbMaj7		56		
57	Dm7	G7	58	Dm7	G7	59	Gm7	D7	60	Gm7	C7
61	FMaj7		62			63	G7		64		

Chord Wizard results – interpreting from a Standard MIDI File.

☑ Import to Melody from channel(s) 4

The dialog has options to read channels into the Melody and/or Soloist tracks.

Read in Chords from a PG Music or Band-in-a-Box MIDI file.

Many of PG Music's programs have MIDI files with the chords in them. You can open these files in Band-in-a-Box, and the chords will be imported onto the chordsheet. To import the chords from a PG Music MIDI file (i.e. a MIDI file made by Band-in-a-Box, PowerTracks Pro or some other PG Music programs), choose the menu item *File | Import Chords from MIDI File* and select “OK to use PG Music chord names from MIDI file.” The chords will then appear on the lead sheet starting at bar 1, overwriting any chords that were there previously.

“Jazz Up” the Chords; “Jazz Down” the Chords.

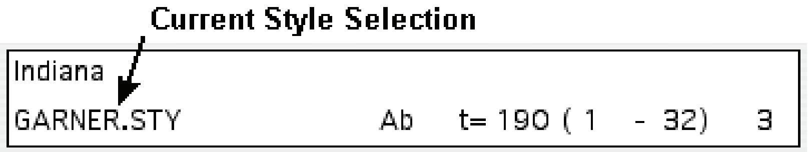
When switching genres (from Pop to Jazz, or Jazz to Pop), it’s often necessary to change the chords from “Pop/Rock” chords (C) to Jazz type chords (Like CMaj7). Now you can quickly do this, by new menu options called “Jazz Up,” “Jazz Down.” Choose the menu item *User | “Jazz Up” …* or *User | “Jazz Down” ...* to do this:

- **“Jazz Up”** - This function simply converts triads to 7th chords, producing a lead sheet more suitable for Jazz. If you have a song with triad chords like C or Dm, you can choose to “Jazz Up” the chords. When you do this, you get an option of whether you'd like to see Maj7, Maj6 or Dominant 7th for the major triads.
- **“Jazz Down”** - This function converts 7th chords to triads, for a lead sheet more suited to Pop music.

Applying Styles

There are many styles available for use with the Band-in-a-Box program. For the purposes of this program, styles refer to styles of music, i.e. Jazz Swing, Tango, Blues, Pop Ballad, etc. Either before or after you have entered the chords to a song, you will have to pick one of these styles. Once a style is loaded, the song will be played back in that style.

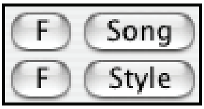
Current Style Window



Indiana

GARNER.STY Ab t= 190 (1 - 32) 3

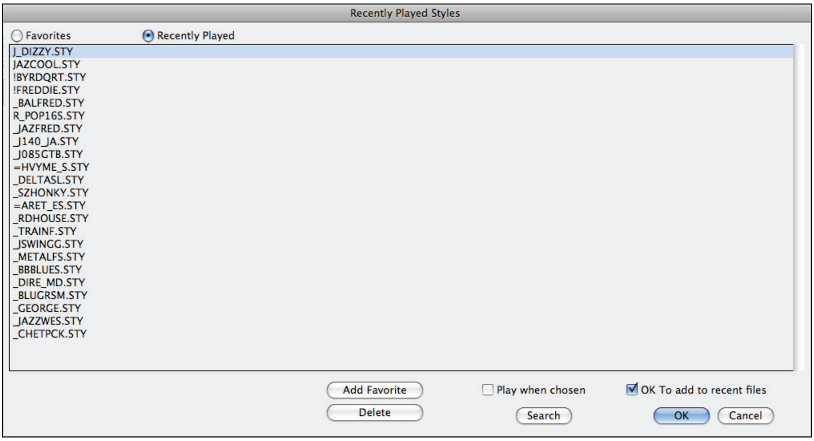
The name of the current style appears under the name of the song in the Title window. It is also displayed under *User | Current Style* and information on the current style can be viewed by selecting *Style Information…* from the *User* menu.



The **[F]** button launches the **Favorites / Recently Played** dialog. (*User | Load Favorite Styles...* also opens this window.)

○ Favorites ● Recently Played

The "Favorites" and "Recently Played" Radio buttons toggle between a list of your recently played styles and your Favorite songs styles. This lets you quickly load in styles that have been used your last few sessions with Band-in-a-Box.


Recently Played Styles

○ Favorites ● Recently Played

J_DIZZY.STY
JAZCOOL.STY
!BYRDQRT.STY
!FREDDIE.STY
_BALFRED.STY
R_POP16S.STY
_JAZFRED.STY
_J140_JA.STY
_J085GTB.STY
=HVYME_S.STY
_DELTASL.STY
_SZHONKY.STY
=ARET_ES.STY
_RDHOUSE.STY
_TRAINF.STY
_JSWINGG.STY
_METALFS.STY
_BBBLUES.STY
_DIRE_MD.STY
_BLUGRSM.STY
_GEORGE.STY
_JAZZWES.STY
_CHETPCK.STY

☐ Play when chosen

☑ OK To add to recent files

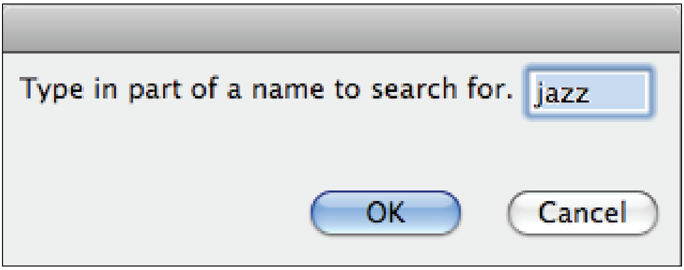
Add Favorite

The favorites list will start off as an empty one, but you can add songs/styles as your favorites, by clicking the [Add Favorite] button. (This button is also found in the StylePicker.)

Check the "Play When Chosen" checkbox to have Band-in-a-Box play your song immediately upon selecting a style.

When "OK to add recent files" is checked, Band-in-a-Box automatically adds styles to the list.

Use the **[Search]** button to save time scrolling up and down the list.


Type in part of a name to search for. jazz

When you have made your selection, press **[OK]** to load the chosen style.

Click on **[Cancel]** to return to the main screen without changing the style.

Types of Styles

Band-in-a-Box originally used MIDI styles, with well over one thousand available in a wide variety of musical genres. This version also includes RealStyles with audio tracks generated from live recordings of top studio musicians.

Built-In MIDI Styles

For a quick generic choice that will give you a good general idea of how your arrangement sounds, you can use the original *Styles* menu to pick a "built-in" style.

The first 24 styles that we made were built into the program, and are still referred to as "Built-in Styles." These styles are no longer built into the program, making them editable like all other Band-in-a-Box styles.

The built-in styles may be selected from the *Styles* pull down menu. They are a convenient way to quickly apply a basic style to a song.

User MIDI Styles

The other styles that we make are called user styles because they are editable.

The user styles may be selected,
- by clicking on the [Style] button, or
- from the *Sty* pull down menu, or
- by selecting *Load Style from Disk…* from the *User* menu, or
- by pressing ⌘+**u**.

RealStyles (Audio)

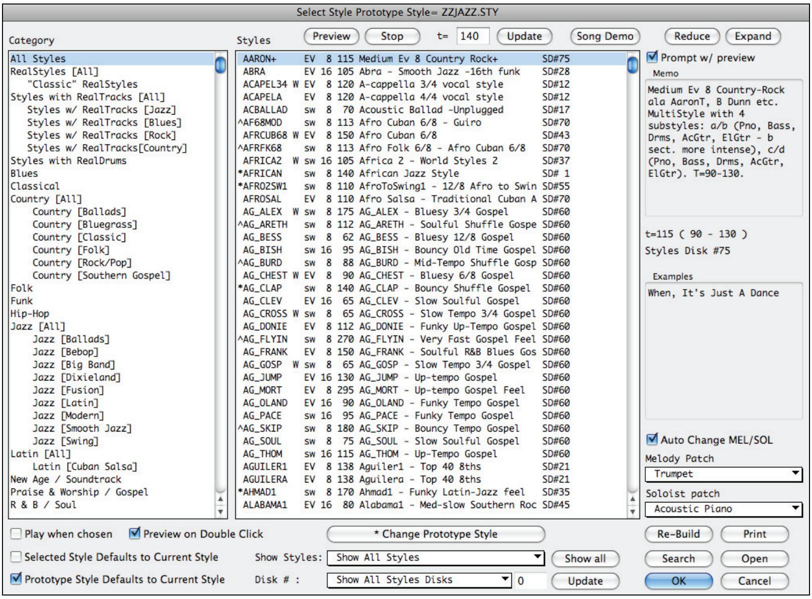
RealStyles are styles that use RealTracks and RealDrums with audio tracks generated from live recordings by top studio musicians. There is also a category for **Styles w/ RealTracks**, which use a mix of audio and MIDI tracks.

Styles with RealDrums use MIDI instruments with audio RealDrums.

Styles can also be selected by mouse clicking directly on the name of the style in the Title window. The Select Style window **(StylePicker)** will appear.

The StylePicker

The **Select Style** window, also known as the **StylePicker**, is opened by pressing the **[Style]** button. It lists all of the styles that are present in the Band-in-a-Box folder. The StylePicker window opens up at the current style.


Select Style Prototype Style= ZZJAZZ.STY
Category
Styles
Preview
Stop
Update
Song Demo
Reduce
Expand
All Styles
RealStyles [All]
"Classic" RealStyles
Styles with RealTracks [All]
Styles w/ RealTracks [Jazz]
Styles w/ RealTracks [Blues]
Styles w/ RealTracks [Rock]
Styles w/ RealTracks[Country]
Styles with RealDrums
Blues
Classical
Country [All]
Country [Ballads]
Country [Bluegrass]
Country [Classic]
Country [Folk]
Country [Rock/Pop]
Country [Southern Gospel]
Folk
Funk
Hip-Hop
Jazz [All]
Jazz [Ballads]
Jazz [Bebop]
Jazz [Big Band]
Jazz [Dixieland]
Jazz [Fusion]
Jazz [Latin]
Jazz [Modern]
Jazz [Smooth Jazz]
Jazz [Swing]
Latin [All]
Latin [Cuban Salsa]
New Age / Soundtrack
Praise & Worship / Gospel
R & B / Soul
Memo
Examples
Melody Patch
Soloist patch
* Change Prototype Style
Show all
Update
Re-Build
Print
Search
Open
OK
Cancel

t= 140

```
 AARON+     EV  8 115 Medium Ev 8 Country Rock+     SD#75
 ABRA       EV 16 105 Abra - Smooth Jazz -16th funk   SD#28
 ACAPEL34 W EV  8 120 A-cappella 3/4 vocal style     SD#12
 ACAPELA    EV  8 120 A-cappella 4/4 vocal style     SD#12
 ACBALLAD   sw  8  70 Acoustic Ballad -Unplugged     SD#17
^AF68MOD    sw  8 113 Afro Cuban 6/8 - Guiro         SD#70
 AFRCUB68 W EV  8 150 Afro Cuban 6/8                 SD#43
^AFRFK68    sw  8 113 Afro Folk 6/8 - Afro Cuban 6/8 SD#70
 AFRICA2  W sw 16 105 Africa 2 - World Styles 2      SD#37
*AFRICAN    sw  8 140 African Jazz Style             SD# 1
*AFRO2SW1   sw  8 110 AfroToSwing1 - 12/8 Afro to Swin SD#55
 AFROSAL    EV  8 110 Afro Salsa - Traditional Cuban A SD#70
 AG_ALEX  W sw  8 175 AG_ALEX - Bluesy 3/4 Gospel    SD#60
^AG_ARETH   sw  8 112 AG_ARETH - Soulful Shuffle Gospe SD#60
 AG_BESS    sw  8  62 AG_BESS - Bluesy 12/8 Gospel   SD#60
 AG_BISH    sw 16  95 AG_BISH - Bouncy Old Time Gospel SD#60
^AG_BURD    sw  8  88 AG_BURD - Mid-Tempo Shuffle Gosp SD#60
 AG_CHEST W EV  8  90 AG_CHEST - Bluesy 6/8 Gospel   SD#60
*AG_CLAP    sw  8 140 AG_CLAP - Bouncy Shuffle Gospel  SD#60
 AG_CLEV    EV 16  65 AG_CLEV - Slow Soulful Gospel    SD#60
 AG_CROSS W sw  8  65 AG_CROSS - Slow Tempo 3/4 Gospel SD#60
 AG_DONIE   EV  8 112 AG_DONIE - Funky Up-Tempo Gospel SD#60
^AG_FLYIN   sw  8 270 AG_FLYIN - Very Fast Gospel Feel SD#60
 AG_FRANK   EV  8 150 AG_FRANK - Soulful R&B Blues Gos SD#60
 AG_GOSP  W sw  8  65 AG_GOSP - Slow Tempo 3/4 Gospel  SD#60
 AG_JUMP    EV 16 130 AG_JUMP - Up-tempo Gospel        SD#60
 AG_MORT    EV  8 295 AG_MORT - Up-tempo Gospel Feel   SD#60
 AG_OLAND   EV 16  90 AG_OLAND - Funky Tempo Gospel    SD#60
 AG_PACE    sw 16  95 AG_PACE - Funky Tempo Gospel     SD#60
^AG_SKIP    sw  8 180 AG_SKIP - Bouncy Tempo Gospel    SD#60
 AG_SOUL    sw  8  75 AG_SOUL - Slow Soulful Gospel    SD#60
 AG_THOM    sw 16 115 AG_THOM - Up-Tempo Gospel        SD#60
 AGUILER1   EV  8 138 Aguiler1 - Top 40 8ths         SD#21
 AGUILERA   EV  8 138 Aguilera - Top 40 8ths         SD#21
*AHMAD1     sw  8 170 Ahmad1 - Funky Latin-Jazz feel   SD#35
 ALABAMA1   EV 16  80 Alabama1 - Med-slow Southern Roc SD#45
```

☑ Prompt w/ preview

Medium Ev 8 Country-Rock ala AaronT, B Dunn etc. MultiStyle with 4 substyles: a/b (Pno, Bass, Drms, AcGtr, ElGtr - b sect. more intense), c/d (Pno, Bass, Drms, AcGtr, ElGtr). T=90-130.

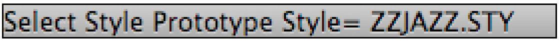
t=115 (90 - 130)
Styles Disk #75

When, It's Just A Dance

☑ Auto Change MEL/SOL
Melody Patch: Trumpet
Soloist patch: Acoustic Piano

☐ Play when chosen ☑ Preview on Double Click
☐ Selected Style Defaults to Current Style
☑ Prototype Style Defaults to Current Style
Show Styles: Show All Styles
Disk # : Show All Styles Disks 0

The **StylePicker** allows easy selection of styles by category or from a complete list of all styles. For example, you can select Jazz styles and see a list of all of your Jazz styles. Then you can select any style to see its full title, description, and examples of songs appropriate to the style.

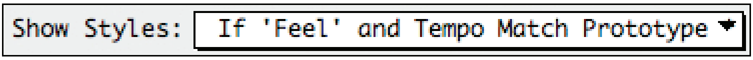


Select Style Prototype Style= ZZJAZZ.STY

The current style of the song is listed at the top of the window; in this case it is the Jazz Swing style (ZZJAZZ.Style). This is referred to as the Prototype Style.

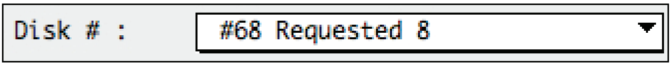
The prototype style can be changed to the current selection that is highlighted in the list by pressing the **[*Change Prototype Style]** button.

There are filters to display only styles of a certain "Feel" or "Tempo" or only the styles of a certain Styles Set number, as well as displaying the name of the Styles Set. To select this, open the **StylePicker**, and choose the option you want with the "Show Styles:" setting.



Show Styles: If 'Feel' and Tempo Match Prototype

When you pick Disk #, you can then see only that Styles Set listed, regardless of the category you are in.



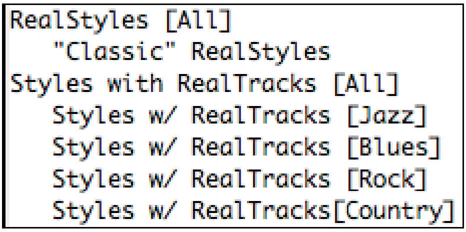
Disk # : #68 Requested 8

RealStyles and Styles with RealTracks

RealTracks, live audio recordings by top studio players and recording artists, replace MIDI tracks and can be controlled just like MIDI instruments (volume changes, muting, etc.). Best of all, they follow the chord progression that you have entered, generating an authentic audio accompaniment to your song. They are not "samples," but are full recordings, lasting from 1 to 8 bars at a time, playing along in perfect sync with the other Band-in-a-Box tracks. RealTracks can be built in to styles to replace some or all of the MIDI parts.

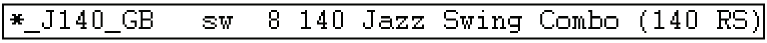
RealStyles are Band-in-a-Box styles that use RealTracks only. There is a separate category in the StylePicker for RealStyles.

It also lists **Styles with RealTracks**, a blend of MIDI tracks and RealTracks, with subsets for different musical genres.



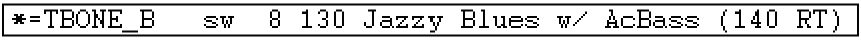
```
RealStyles [All]
   "Classic" RealStyles
Styles with RealTracks [All]
   Styles w/ RealTracks [Jazz]
   Styles w/ RealTracks [Blues]
   Styles w/ RealTracks [Rock]
   Styles w/ RealTracks[Country]
```

The style names for RealStyles are prefaced by an underscore, _.



```
*_J140_GB   sw  8 140 Jazz Swing Combo (140 RS)
```

Style names for Styles with RealTracks are prefaced by an equals sign, =.



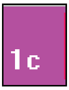
```
*=TBONE_B   sw  8 130 Jazzy Blues w/ AcBass (140 RT)
```

Styles with RealDrums

Styles with RealDrums

The StylePicker has another category called **Styles with RealDrums**. This lists many RealDrums styles (.Style) that we've made. We always name the RealDrums style beginning with a minus sign, so that "-ZZJAZZ.Style" would be the ZZJAZZ.Style, but using RealDrums instead of MIDI drums.

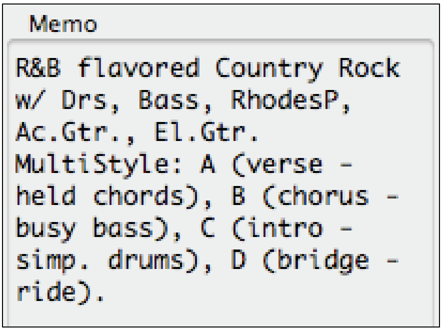
MultiStyles



Original Band-in-a-Box styles had two substyle variations, "a" and "b." Band-in-a-Box MultiStyles have four substyles, "a" through "d."

MultiStyles

There is a MultiStyles category in the StylePicker that opens a list of your available MultiStyles. The Memo describes each substyle variation.


Memo

R&B flavored Country Rock w/ Drs, Bass, RhodesP, Ac.Gtr., El.Gtr. MultiStyle: A (verse - held chords), B (chorus - busy bass), C (intro - simp. drums), D (bridge - ride).

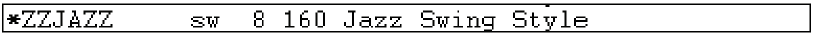
Standard Pop song form with 4 substyle MultiStyle

As a general rule for styles with 4 substyles:

- "a" substyle is for the verse.
- "b" substyle is for the chorus.
- "c" substyle is for the intro (or first verse).
- "d" substyle is for the break (or interlude).

Choosing Styles

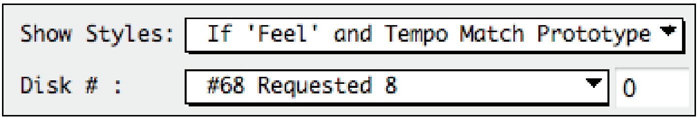
For each style, you see the following information:


```
*ZZJAZZ      sw   8 160 Jazz Swing Style
```

- The asterisk (*) or (^) caret indicates if the style is a perfect or good match to the prototype style.
- ZZJAZZ is the name of the .Style style file.
- "sw" indicates that the style is in a Swing feel vs. "EV" for Even feel.
- The "8" indicates that the style is an 8th note feel (vs. 16th note feel).
- 160 is the tempo for this style.
- Jazz Swing Style is the full name of the style.
- SD #0 indicates that the style is found on Styles Disk #0, one of the original 24 Band-in-a-Box styles.

Styles that are similar to the prototype are indicated with an asterisk (*). These are styles that have the same feel (triplets/eighths/sixteenths) and a similar tempo range. Styles with similar feel but a different tempo range are marked by a caret (^) symbol. So you can quickly see styles that are similar to Jazz Swing (in this example). The styles J_BASIE and J_DIXIE could be substituted with a perfect match so are marked with an asterisk (*). Styles like J_DJANGO are marked with a caret (^) because they sound best in a much faster tempo than the prototype Jazz Swing style.

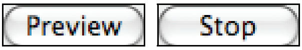
Use the filters to display all styles, or only ones that you choose.



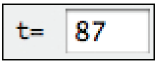
Show Styles: If 'Feel' and Tempo Match Prototype

Disk # : #68 Requested 8 0

Auditioning Styles



You can press the **[Preview]** button. The **[Preview]** button generates and plays an arrangement with the new style; use the **[Stop]** button to end the preview.

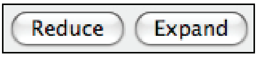


t= 87

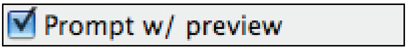
Change the tempo by typing in a new tempo in the t= field at the top.

Click to update the tempo.

The **[Song Demo]** button plays the style demo song directly from the **StylePicker** window.



You can **[Reduce]** or **[Expand]** the duration of the chords, useful when changing the feel of songs.



☑ Prompt w/ preview

If the “Prompt With Preview” item is set, the program will ask you if you want to change the feel of the song's melody, or auto-reduce/expand the chord durations when the styles change.

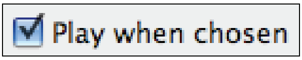
☑ Auto Change MEL/SOL

When a new style is previewed, patches appropriate to the new style get loaded in if you have selected “Auto Change Melody/Soloist Patch.” So when you load in a “Chopin Piano Style” the Melody patch of your song will change to Piano. This allows the song to blend in with the new style.

☑ Preview on Double Click

When this option is set you can double click on a style name in the list to hear a preview of your song in the new style.

Other Options

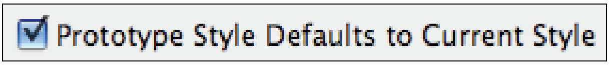


☑ Play when chosen

Check this checkbox to play the selected song as soon as you press **[OK]**.

☑ Selected Style Defaults to Current Style

Select this option and when you choose a style with the song playing, it will switch to the new style and continue playing!



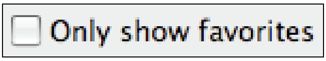
☑ Prototype Style Defaults to Current Style

When this option is checked, the prototype style will be the style that is currently assigned to the song.

List Management

Add Favorite

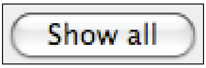
This adds the currently selected style to the list of Favorite styles. Favorites have a letter “F” beside their name in the left column of the Styles list, they also appear in the **Favorite Styles** dialog.



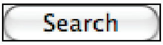
If this option is selected, only styles that are favorites will appear in the Styles list.

If you have added new styles to Band-in-a-Box (or edited the BBW.LST file) the StylePicker’s **[Re-Build]** button will update the styles list.

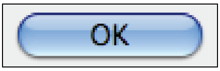
This will copy the Styles List to the clipboard. It can then be printed as a text file from any word processor.



This sets the StylePicker to show all styles. It is an easy way to restore the full list after a filter has been applied



The **[Search]** button lets you find data in any of the fields.



Click on the **[OK]** button to make your selection.

Support for Third Party Styles

Third party styles with LS3 files are supported in the StylePicker. LS3 files have the information for Third Party styles. If you have third party styles and an LS3 file from the third party, add these files to the Data folder. Then press the Rebuild button inside the StylePicker, to see your styles listed.

About LS3 Files

LS3 files add information to the StylePicker dialog about your styles. The LS3 files are for third party added styles and style data descriptions.

An LS3 file cannot exceed 65,000 bytes (65K). If you need more, use 2 LS3 files. The style data and descriptions show up in the style picker dialog.

- Lines beginning with @ are for style descriptions (memos etc.).
- Lines beginning with the 3 chars ;^@ are for the style data.

More information on the format of the style data line is found at pgmusic.com/styledata.htm.

Here's a summary of the style data line (on the next 4 lines):

; stylename,soloist# to use (1-255),soloist type to use (see list on web),double time OK (false/true),

; time sign. (3 or 4),straight or swing (sw/ev),16ths or 8ths (8/16),tempolow(30-500),

; tempo high range (30-500), tempo mid range (30-500), style disk # (0-30000) PG uses 1-255),

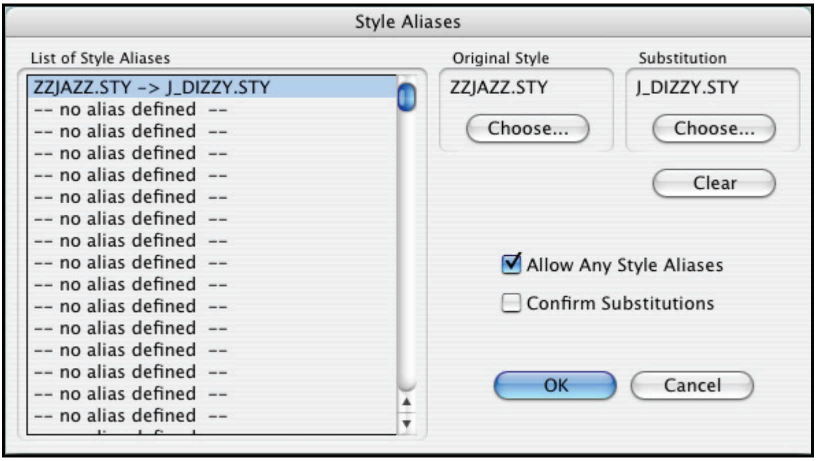
; melody patch to use (1-128 or higher-see list on web),soloist patch to use (1-128 or higher-see list).

Choose a “Built-In” style or click on the **[User Song+Style]** button to choose from the file dialog.

Style Aliases

Let's say you have a new style for Jazz called “Dizzy.” You can create an alias so that when Band-in-a-Box looks for a Jazz Swing style, it will load in “Dizzy” instead, so you don't have to change all your songs that were made with the old style. And when you find a new favorite style, just change the alias.

Aliases are accessed by the *MIDI | Style Aliases*… menu item.



List of Style Aliases

ZZJAZZ.STY -> J_DIZZY.STY
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --

Original Style: ZZJAZZ.STY

Substitution: J_DIZZY.STY

☑ Allow Any Style Aliases

☐ Confirm Substitutions

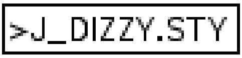
To make an alias, click on the **[Choose]** button under the “Original Style” heading to select the original style in the Styles folder. Then click on the **[Choose]** button under “Substitution” to select the style you would like to substitute in its place.

The **[Clear]** button will clear the styles chosen for the style alias that is currently selected in the “List of Style Aliases.”

You can temporarily disable the Style Aliases feature by unchecking the “Allow Any Style Aliases” checkbox.

You can also have confirmation of substitutions by checking the “Confirm Substitutions” checkbox.

When you are using an alias, you will notice that there will be a small arrowhead in the Title window on the main screen indicating that you have an alias loaded. Aliases are stored in files called *.ALI.



>J_DIZZY.STY

Alias for ZZJAZZ.Style indicated by the > symbol.

Playing, Pausing, and Stopping Songs

Playing Songs

There are several ways to play a song in Band-in-a-Box, either starting from the beginning or from a specified place in the song.

To generate a new Band-in-a-Box arrangement and play the song from the start you can either,

- Press the **[Play]** button, or
- Press the keystrokes ⌘ **+a**, or
- Press the **F4** function key, or
- Select the menu command *Song* | *Play*.

To play a song in Band-in-a-Box from a particular measure,

- Press the **[From]** button and select the bar from which to play, or
- With the song stopped, type the letter **x** on the computer keyboard to restart from the current location of the highlight cell, or
- Select *Play From Bar #* from the *Song* menu, or
- Press **Ctrl+F**.

Double clicking on the spreadsheet or notation will start playback from that point, without re-generating the song (unless needed due to a change in the song).

Replay plays a song without constructing it first. To replay a song in Band-in-a-Box,

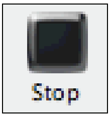
- Press the **[Replay]** button, or
- Select *Replay Already Constructed Song* from the *File* menu, or
- Press the keystrokes ⌘ **+r**, or
- Press the **x** key.

Pausing Songs

There are several ways to pause a Band-in-a-Box song.

- Press the **[Pause]** button.
- Select *Hold (Pause)* from the *Song* menu.
- Press the **delete** key.

Stopping Songs



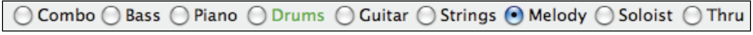
To stop a Band-in-a-Box song;

- Press the **[Stop]** button, or
- Select the *Stop* option from the *Song* menu, or
- Press the **esc** key.

Changing Volume, Panning, Reverb, Chorus, Bank

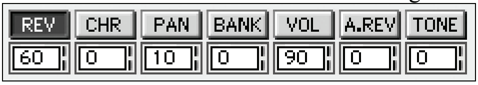
To change the volume, panning, reverb, chorus, or bank of a part:

1. Select the part by clicking on the desired part to change.



○ Combo ○ Bass ○ Piano ○ Drums ○ Guitar ○ Strings ● Melody ○ Soloist ○ Thru

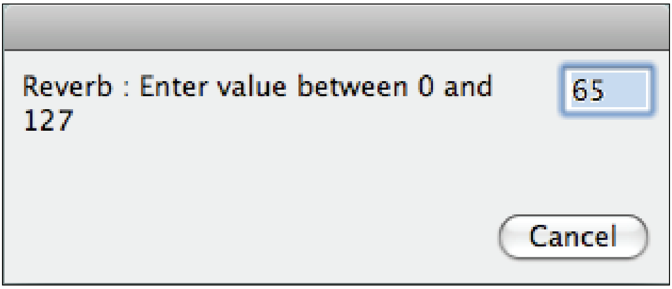
2. Then click in the box for the desired setting to affect.



REV	CHR	PAN	BANK	VOL	A.REV	TONE
60	0	10	0	90	0	0

3. Clicking on the number in the box will change the value by 1. To increase the setting, click on the upper half of the number. Click on the lower half of the number to decrease the setting by 1.
4. Clicking on the gray vertical bars to the right of the box will increase or decrease the setting by 5, except for Bank settings. Bank numbers start at 0 and then go up by multiples of 8 (8, 16, 24, 32, etc.) until they reach 127.
5. The range of settings is from 0 to 127 except for Pan, which goes from –63 (hard left) to 64 (hard right) with 0 in the center of the stereo field.

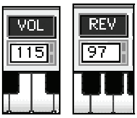
Another option is to right-click (or **Control+click**) on the name of the setting to open a dialog box where you can directly type in a value.



Reverb : Enter value between 0 and 127

65

Clicking on the piano keyboard sets the Volume of the current instrument, and the range is the same range as the piano (0 to 127), i.e., a click on the bottom C sets a value of 0 and the top B is value 127.



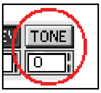
VOL 115

REV 97

The default setting is Volume, but for other settings like REV, CHR, PAN, or BANK click on the label first and then set your levels by clicking keys on the piano keyboard. For PAN, the lowest key (C) sets a value of -63 and the top key (B) is 64.

Tone Control

The RealTracks bass/treble tone control adjusts the bass/treble EQ for any RealTrack.

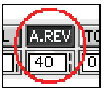


TONE 0

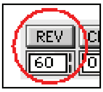
Choose an instrument (bass/drums/piano/guitar/strings/melody) and then use the "TONE" control to adjust the tone from -18 (maximum bass) to +18 (maximum treble). Default is 0. The settings are saved with the song.

Audio Reverb

There is a Reverb control for individual tracks with RealTracks or RealDrums, so you can easily add reverb (0 to 127) for any RealTrack. Reverb type is also settable, and saved with the song.



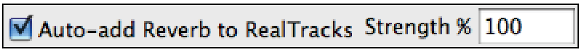
At the top of the screen, there is an “A.REV” (Audio Reverb) control. Click on an instrument radio button, and then set the Audio Reverb for it.



Note that this only applies to RealTracks, since MIDI tracks have MIDI Reverb, which is set via a “REV” control.

The Audio Reverb varies from 0 to 127. Adjust the value by clicking a key on the on-screen piano keyboard. Or right-click (or control-click) the control to enter a value. There is also a feature that automatically adds reverb to RealTracks, according to instrument type. (No Reverb is added to Bass for example, but most instruments get reverb.)

This feature defaults to on, but you can turn it off in **RealTracks Settings** or **Reverb Settings** dialog.

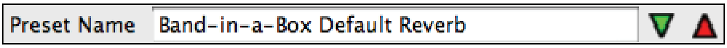


☑ Auto-add Reverb to RealTracks Strength % 100

If you just want more or less added, you can adjust the “Strength %.” For example, the default adds a reverb of 40 to most tracks, but if you set the strength to 75%, then 30 will get added.

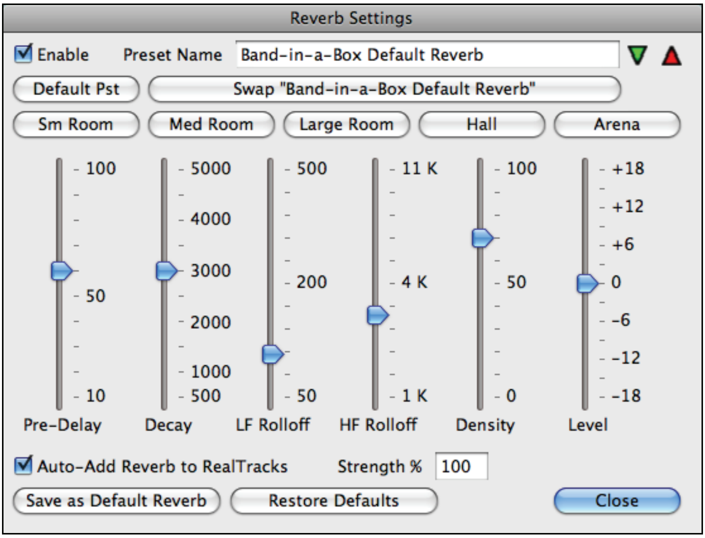
You can also set the type of reverb. The default is a “room” type of reverb.

To do this, press the Audio Reverb button, and adjust the various parameters.



Preset Name Band-in-a-Box Default Reverb

You can then save your reverb types as presets, and the current settings will also be saved with the song. The presets all gets saved to a PGReverbSettings.bin file in Band-in-a-Box/Preferences folder.



Reverb Settings

☑ Enable Preset Name Band-in-a-Box Default Reverb

☑ Auto-Add Reverb to RealTracks Strength % 100

Default Pst
Swap "Band-in-a-Box Default Reverb"
Sm Room
Med Room
Large Room
Hall
Arena
100
50
10
Pre-Delay
5000
4000
3000
2000
1000
500
Decay
500
200
50
LF Rolloff
11 K
4 K
1 K
HF Rolloff
100
50
0
Density
+18
+12
+6
0
-6
-12
-18
Level
Save as Default Reverb
Restore Defaults
Close

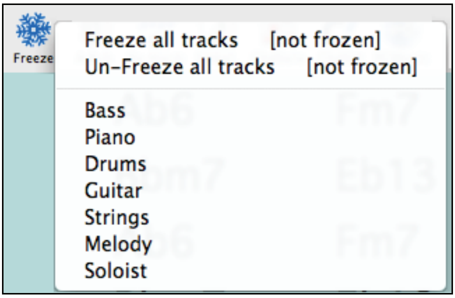
You can enable/disable Reverb. If you disable it, this will save some CPU cycles, so this might be advisable on an older/slower machine, if you hear that the audio is clicking or not keeping up.

Freeze Tracks

Freezing (locking) MIDI or RealTracks/RealDrums

Any track (MIDI or RealTrack) can be frozen. When frozen, it doesn't get changed or re-generated. This saves time when replaying previous songs, and allows you to freeze an arrangement that you like. If you freeze the whole song, you don't have to wait at all for the song to regenerate. Next time you play, it is ready to go.

You can make tracks Frozen by pressing the Freeze button (snowflake) on the toolbar, and then choosing which tracks that you want to freeze or unfreeze.


Freeze
Freeze all tracks [not frozen]
Un-Freeze all tracks [not frozen]
Bass
Piano
Drums
Guitar
Strings
Melody
Soloist

There are a number of reasons that you would freeze a track.

Reasons to Freeze a RealTracks track (audio):

- Frozen tracks will play back instantly, not requiring time to generate.
- They play back the same way each time, so if you like a solo, you can "freeze it."
- If you send a song to a friend as "frozen," they will hear the same performance.
- For the Soloist track, if you generate a solo, it can now be saved (by freezing the track).

Reasons to Freeze a MIDI track:

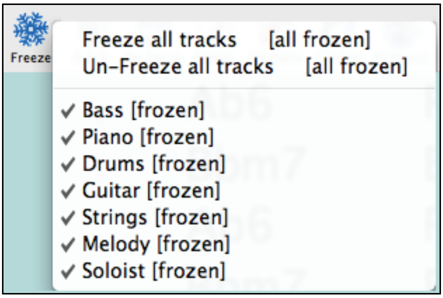
- You can edit the MIDI data, to customize the performance to match a certain song, and this will be saved. Use the Notation window or Piano Roll to edit the track.

More reasons to freeze any track:

- Frozen tracks play back instantly, without requiring time to regenerate.
- They play back the same way each time.
- You can change the chord progression of the song, and have one part playing a different chord progression than the rest of the band. For example, type a "blowing" chord progression, generate a solo, freeze the solo track, then type a normal chord progression and generate the rest of the instruments (bass, guitar etc.) that will play the normal changes.
- Have different instruments play different styles. For example, the Bass could be generated using Reggae, then Frozen, and then the rest of the instruments generated using a Techno style.

Un-Freezing a Track(s)

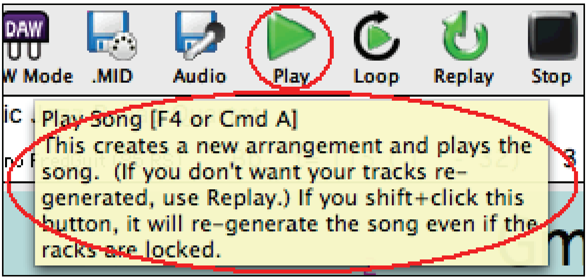
This is also done by the Freeze button. Choose a frozen track to un-freeze it, or choose "Un-Freeze all tracks."


Freeze
Freeze all tracks [all frozen]
Un-Freeze all tracks [all frozen]
✓ Bass [frozen]
✓ Piano [frozen]
✓ Drums [frozen]
✓ Guitar [frozen]
✓ Strings [frozen]
✓ Melody [frozen]
✓ Soloist [frozen]

Forcing Generation of a Song that is Frozen

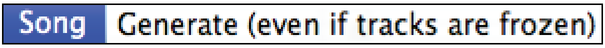
Band-in-a-Box won't touch tracks that are frozen. But if you want to change that, without having to Un-Freeze the tracks, you can do this easily.

Hold down the SHIFT key as you press the [Play] button (the fly-by hint will remind you of that),



Play Song [F4 or Cmd A]
This creates a new arrangement and plays the song. (If you don't want your tracks re-generated, use Replay.) If you shift+click this button, it will re-generate the song even if the racks are locked.

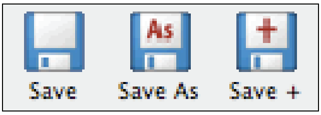
or go to the *Song* menu and choose *Generate (even if tracks are frozen)*.



When you do this, the song will regenerate, the tracks will get rewritten, and the song will stay frozen. So if you're freezing songs to get the instant playback with RealTracks, but get tired of the "same-old" frozen arrangement, just press SHIFT-PLAY, generate a new arrangement, and press SAVE. Then the new "fresh-frozen" arrangement will play instantly, even with many RealTracks.

Tip: Obviously you wouldn't use this feature to force regeneration of a frozen song if you have made *custom edits* to the song that you don't want to lose, unless you've saved the song and have a backup copy.

Saving Songs



Saving a Song

Once you have made a song, or have made changes to a song, you can easily save the song if you

- Click on one of the Save buttons, or
- Press the **F2** function key, or
- Choose *Save* or *Save song As…* from the *File* menu, or
- Press ⌘+**s**.

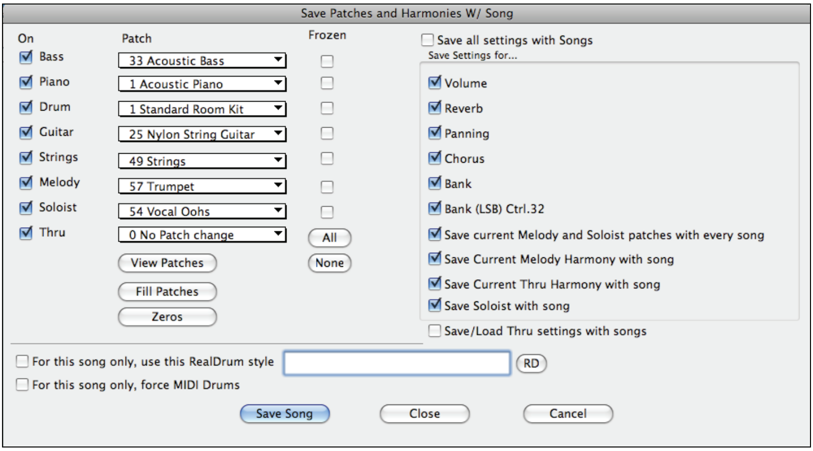
Then type the filename for the song. Don't add the extension; Band-in-a-Box adds it for you. The extension .SGU indicates a Band-in-a-Box song; the extension .MGU indicates a Band-in-a-Box song with a melody.

Saving song with Patches…

You can save your song with patches and other settings. This is done by selecting the **[Save +]** button or the *Save song with Patches…* option from the *File* menu. This allows you to save the instrument patches MIDI controller settings, harmonies, Soloist, mixer settings, and RealDrums style in a particular song.

You can also save the instruments as “On” or “Off” for each song. For example, you could have a song with no piano part. Usually, these settings are set to “On,” as you would normally like all members of your “band” to participate.

To change a patch click on the down arrow beside the patch name and make a selection from the General MIDI patch list.



Save Patches and Harmonies W/ Song

On	Patch	Frozen
☑ Bass	33 Acoustic Bass	☐
☑ Piano	1 Acoustic Piano	☐
☑ Drum	1 Standard Room Kit	☐
☑ Guitar	25 Nylon String Guitar	☐
☑ Strings	49 Strings	☐
☑ Melody	57 Trumpet	☐
☑ Soloist	54 Vocal Oohs	☐
☑ Thru	0 No Patch change	All

☐ Save all settings with Songs

Save Settings for...

☑ Volume
☑ Reverb
☑ Panning
☑ Chorus
☑ Bank
☑ Bank (LSB) Ctrl.32
☑ Save current Melody and Soloist patches with every song
☑ Save Current Melody Harmony with song
☑ Save Current Thru Harmony with song
☑ Save Soloist with song
☐ Save/Load Thru settings with songs

☐ For this song only, use this RealDrum style
☐ For this song only, force MIDI Drums

Forgot the number of the patch you wanted? No problem. Just click on the **[View Patches]** button and up pops your numbered patch list.

> **Tip:** Remember that - as with all other Band-in-a-Box patch functions - you use the General MIDI #'s for the instrument, regardless of the synth you are using.

Fill Patches

To fill the patch boxes with your current patch settings, press the **[Fill Patches]** button. This saves you having to select the patches to save with songs.

Zeros

Click on this button to clear all patch changes, then no patch changes will occur.

Frozen

This will set the track into a frozen state where it gets saved with the specific arrangement and won’t get overwritten by Band-in-a-Box. You can still edit the frozen track.

Use the **[All]** button to set all tracks to Frozen.

The **[None]** button set all tracks to not-frozen (normal).

Save Settings for…

Other parameters that can be saved (volume, reverb, etc.) are shown on the right side of the window.

☑ Save all settings with Songs

You can save all settings, including patches, by selecting "Save all settings with Songs." Uncheck this box to customize the settings that are saved with the song.

Storing Volume, Reverb, Panning, Chorus, and/or Bank Settings

You can optionally save these MIDI controller settings with your songs. You can make, for example, a song with the piano a little quieter than usual, add reverb to the melody patch, or pan the bass to one side, etc. Simply choose the parameters you want to save with a song and press the **[Save Song]** button when you are ready.

You can also choose to **Save current Melody and Soloist patches with every song.**

Save Current Melody Harmony with song and **Save Current Thru Harmony with song** will save the current selections and reload them the next time you open the song.

Save Soloist w/song will save the Soloist track with the song.

Save/Load Thru settings with songs saves the Thru patch, volume, reverb, etc. Normally you wouldn't save these settings with songs.

For this song only, use this RealDrum style lets you assign a specific RealDrums style to your song. Press the **[RD]** button to choose the RealDrums style.

For this song only, force MIDI drums will always use MIDI drums, not RealDrums, with the song.

When you have made all your settings, click on **[Save Song]** and they will be saved with the song.

Saving a MIDI file

Your song can be saved as a Standard MIDI file with the [.MID] button in the toolbar, or with the menu command *File | Save Standard MIDI File…*, or with the keystrokes **Option+S.** Save the file to disk or to the clipboard.

Choose which tracks get written to the MIDI File.

By muting tracks with **Option+Click** on the track name at the top of the screen, you can decide which tracks get written to the MIDI file. Any track that is muted is excluded from the MIDI file.

See the **Preferences** dialog for MIDI file options. For example, if you don't want to create a MIDI file containing the first 2 bars of the 1—2—1-2-3-4 count-in you can select this option, and the MIDI file will begin directly at bar 1 without the count-in. If there is a Melody pickup, then the 2 bar lead-in will remain in the file.

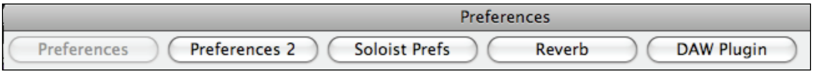
Preferences – User Settings

Use the Preferences to set the user options for the program.

The settings are all saved in the /Band-in-a-Box/Preferences folder in a file named Band-in-a-Box Preferences_X86. If this file is removed the program will require the same setup as when it was first installed. This can be a way of removing unwanted settings for a "fresh start."

Select the **[Prefs]** button or press **Option+P** or **Command+comma** to go to the Preferences dialogs.

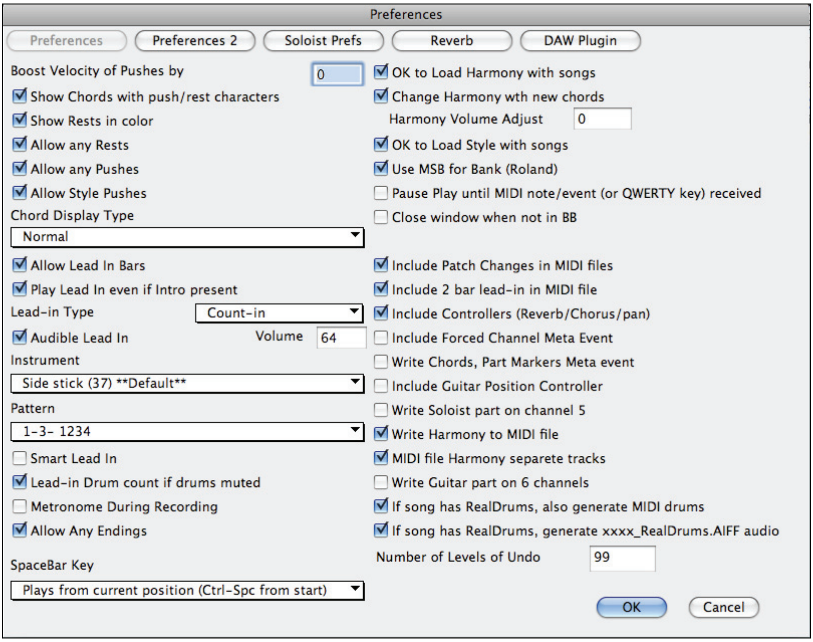
There are buttons for **Preferences**, **Preferences 2**, **Soloist Prefs, Reverb,** and **DAW Plugin** settings.



Preferences Dialog (Preferences 1)

Boost Vel. of Pushes by

The pushes in Band-in-a-Box are the chords that get played before the beat. Typically, pushes are played a little louder than other patterns. You can leave this setting at 0, or set it to between 0 and 10.



Boost Velocity of Pushes by 0
☑ Show Chords with push/rest characters
☑ Show Rests in color
☑ Allow any Rests
☑ Allow any Pushes
☑ Allow Style Pushes
Chord Display Type: Normal
☑ Allow Lead In Bars
☑ Play Lead In even if Intro present
Lead-in Type: Count-in
☑ Audible Lead In Volume 64
Instrument: Side stick (37) **Default**
Pattern: 1-3- 1234
☐ Smart Lead In
☑ Lead-in Drum count if drums muted
☐ Metronome During Recording
☑ Allow Any Endings
SpaceBar Key: Plays from current position (Ctrl-Spc from start)

☑ OK to Load Harmony with songs
☑ Change Harmony wth new chords
Harmony Volume Adjust 0
☑ OK to Load Style with songs
☑ Use MSB for Bank (Roland)
☐ Pause Play until MIDI note/event (or QWERTY key) received
☐ Close window when not in BB
☑ Include Patch Changes in MIDI files
☑ Include 2 bar lead-in in MIDI file
☑ Include Controllers (Reverb/Chorus/pan)
☐ Include Forced Channel Meta Event
☐ Write Chords, Part Markers Meta event
☐ Include Guitar Position Controller
☐ Write Soloist part on channel 5
☑ Write Harmony to MIDI file
☑ MIDI file Harmony separete tracks
☐ Write Guitar part on 6 channels
☑ If song has RealDrums, also generate MIDI drums
☑ If song has RealDrums, generate xxxx_RealDrums.AIFF audio
Number of Levels of Undo 99

Show Chords with push/rest chars

The push character is the caret symbol (^). So a C chord with a push is displayed as ^C. The rest character is a period (.), so C. shows a C chord with a rest.

If you prefer not to see these characters displayed, then set this to false. These characters won't show up on the printout regardless of this setting.

Show Rests in color

If checked, pushes are displayed in GREEN, and rests are displayed in RED. This only applies to the Chordsheet (not the notation).

Allow any Rests

You can disable the rests feature. You might want to do this if you've got a song with a lot of rests in it, and are then having difficulty recording a melody because you don't hear the drums providing the beat (due to the drums resting). If so, you can temporarily disable the rests so that you can record and listen to the drums.

Allow any Pushes

If for some reason you don't want a style or a song to have pushes, you can uncheck this box.

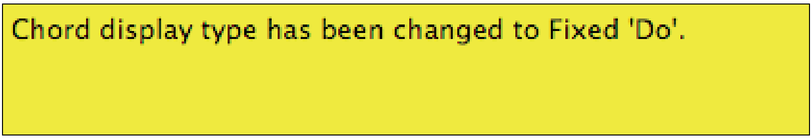
Allow Style Pushes

If for some reason you don't want a style to have pushes, you can uncheck this box.

Chord Display Type

This box allows for non-standard display of chords on the chordsheet area. The options here allow for Normal (standard notation), Roman Numeral notation, Nashville notation, Solfeggio notation and Fixed Do notation.

When a new notation mode is selected a message will report the change on the main screen. Click anywhere in the message box to close it.



Chord display type has been changed to Fixed 'Do'.

Allow Lead In Bars

People who use Band-in-a-Box for soloing practice will likely turn the lead-in off to allow endless looping uninterrupted by the lead-in count.

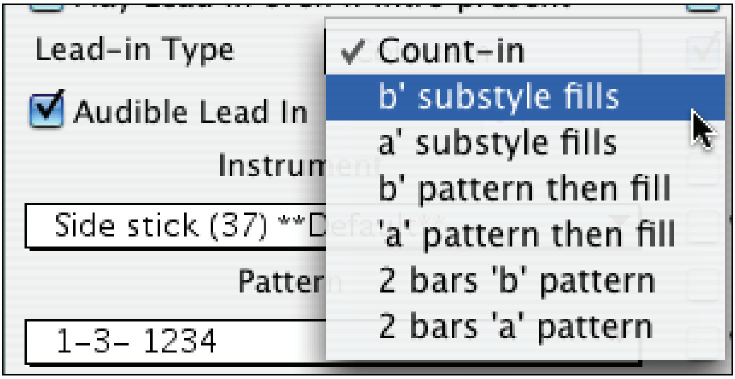
Play Lead In even if Intro present.

☑ Play Lead In even if Intro present

If a song has an intro, it’s usually not necessary to play the 2 bar lead-in count. There's a new option to always omit the lead-in if an intro is present. If you would like the lead-in bars to be played even if an intro is present in the song, set this feature to “On.”

Lead-in Type

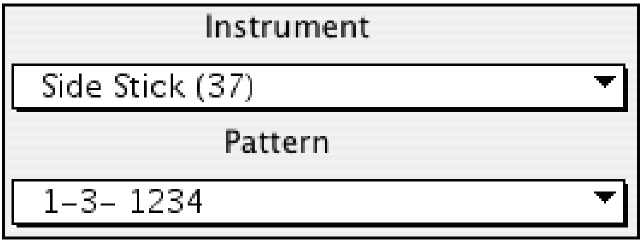
You can specify to have Band-in-a-Box play 2 bars of a drum pattern instead of the count-in. You may prefer hearing the drum beat to a simple count-in, since it provides more information about the upcoming groove.


Lead-in Type
☑ Audible Lead In
Instrum
Side stick (37) **D
Patter
1-3- 1234
✓ Count-in
b' substyle fills
a' substyle fills
b' pattern then fill
'a' pattern then fill
2 bars 'b' pattern
2 bars 'a' pattern

To set this, choose *Prefs* | *CountIn*, and set Lead-in Type to one of "b" substyle fills/ "a" substyle fills/ or fill-pattern or pattern-pattern combinations.

Audible Lead In / Volume

Use these settings for the audible drum count-in. You can select any drum instrument for the count-in. You can choose different count-in rhythms (e.g. Tap on 2 and 4 instead of 1-2-3-4).



Instrument

Side Stick (37)

Pattern

1-3- 1234

Instrument

Choose your pick of drum instruments for the lead-in count.

Pattern

Choose the pattern for your lead-in count from the dropdown list.

☐ Smart Lead In

Smart Lead-ins can also be set here. A smart lead-in avoids playing the count-in drum sound during a Melody pickup.

Lead-in Drum count if drums muted

This is great for drummers who play along with Band-in-a-Box and mute the drum track. Previously, when the drum track was muted or disabled in a song, the count-in drum click wouldn't play. Use this option to play the drum count-in in all circumstances.

Metronome During Recording

Select this to hear the metronome while recording.

Allow Any Endings

Song endings can be turned off for all songs, or on a song-by-song basis.

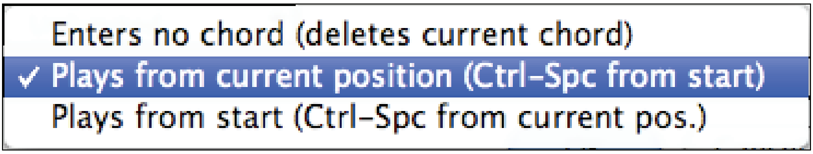
To turn song endings off for all songs uncheck the "Allow Any Endings" option.

To turn the song ending off for a single song select the *Additional Song Settings* option from the *Song* menu and uncheck "Generate 2 Bar Ending for This Song."

Limit Screen size to

Use this setting to choose the size of the screen you want to display.

SpaceBar Key


Enters no chord (deletes current chord)
✓ Plays from current position (Ctrl-Spc from start)
Plays from start (Ctrl-Spc from current pos.)

These different functions can be assigned to the spacebar. The default is to play from the current position, which will also stop play when the spacebar is pressed during playback.

OK to Load Harmony w/songs

If checked, the harmony settings for each song will be loaded and saved with each song. If set to NO, the harmony setting won't be saved or loaded with the songs. If you are using a certain harmony, you should set this setting to NO, otherwise you'll have to keep re-selecting the harmony when you load in new songs.

Change Harmony w/new chords

Example: If a harmony is played on bar 1 on a C chord, and then the note is held as the chord changes to a Fm7 chord, (if this setting checked) the harmony notes will change so that they will be still be playing chord tones. If they don't the harmony sounds dissonant. Leave this setting checked, unless you have a specific reason to disable it. The harmony is changed by moving the voices to the nearest chord tone.

Har. Volume Adjust

Raise or lower the overall volume of the Harmony with a range of –128 to 128.

OK to Load Style w/songs

Leave this unchecked to audition the same style with several different songs.

Use MSB for Bank (Roland)

Band-in-a-Box sends General MIDI bank changes in two ways. Most synths (e.g. Roland, Korg, Kawai) use the Controller 0 for the bank. This is the **MSB** (Most Significant Byte) method. Check this option if you are using one of these synths. Some synths use Controller 32 for the bank (e.g. Peavey). This is the **LSB** (Least Significant Byte) method. If you have one of these synths, then uncheck the “Use MSB for Bank (Roland).”

Tip: If your synth requires both MSB and LSB bank changes, use the '+' button (patches on higher banks).

Pause Play until MIDI note/event (or QWERTY key) received

Allows playback to be started from another keyboard or the computer keyboard. The Band-in-a-Box arrangement will be generated, and then the program will pause until the MIDI or keystroke signal is received.

Close window when not in BB

Closes the Band-in-a-Box window when the Finder or another program is chosen.

Include Patch Changes in MIDI files

This will include the patch (instrument changes).

Include 2 bar lead-in in MIDI file

If you don't want to create a MIDI file containing the first two bars of the 1—2—1-2-3-4 count-in you can select this option, and the MIDI file will begin directly at bar 1 without the count-in. If there is a Melody pickup, then the two bar lead-in will remain in the file.

Include Controllers (Reverb/Chorus/pan)

This will include the reverb, chorus, and panning settings.

Include Forced Channel Meta Event

This will include the forced channel META event. It is recognized by PowerTracks Pro Audio and other PG Music programs only.

Write Chords, Part Markers META event

Writes the chords and part markers to the MIDI file.

Include Guitar Position Controller

This will insert a controller 84 which PG Music uses to indicate the fret position. Since some synths also use this for “Portamento Control,” you should use this setting with caution.

Write Soloist Part on channel 5

Normally the program writes the Soloist part on channel 8. Since that could also mean the left hand of a piano track using the convention of channel 8/9 for piano, this option allows you to write it on channel 5 instead.

Write Harmony to MIDI file

If checked, the harmony will be written to the MIDI file. If not, just the melody will be written to the MIDI file.

MIDI file Harmony separate tracks

If checked, the harmony will be written to the MIDI file on separate tracks for each voice. You could use this to print out individual parts to your printer for example.

Write Guitar part on 6 channels

If set to YES, the styles that are Intelligent Guitar Styles will result in a MIDI file that has the Guitar part written on six channels (11-16). Then, when you read it in PowerTracks, or another sequencer that uses the convention of 11-16 for guitar strings, the guitar part will display correctly.

If song has RealDrums, also generate MIDI drums is an option when saving a Band-in-a-Box arrangement to a MIDI (*.MID) file. It can be unchecked if your song uses RealDrums and you don’t want MIDI drums included in the MIDI file.

If song has RealDrums, generate xxxx_RealDrums.AIFF audio saves the RealDrums (which are audio) as a separate AIFF file. This allows you to easily import the entire Band-in-a-Box song into another program for editing.

Number of Levels of Undo

Set the number of levels of undo from 5 to 999. Undo takes up memory, so don’t use huge values unless you have a lot of memory or make a lot of mistakes.

More Preferences – Preferences 2

More preferences are accessed with the **[Preferences 2]** button in the **Preferences** dialog.

Click on **[Preferences 1]** or **[Soloist Prefs]** to jump to the dialogs for those settings.

OK to save/load rev/vol/chorus w/songs

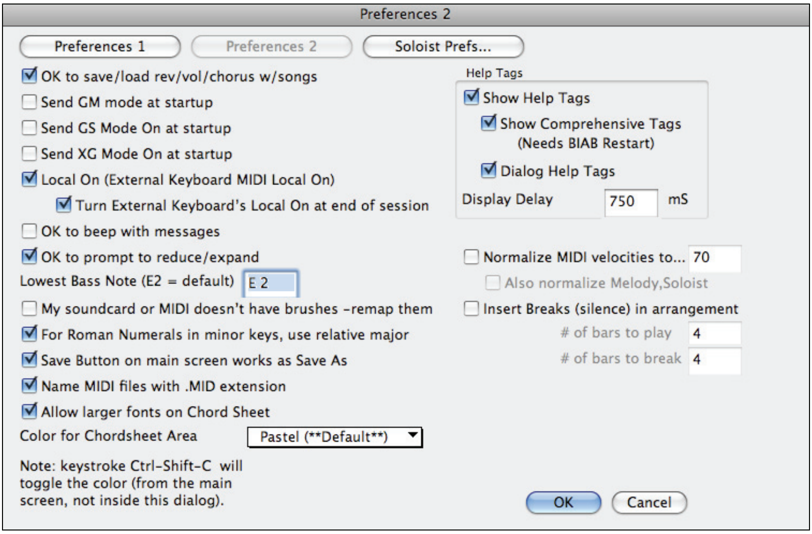
Offers global control over additional song settings (i.e. reverb, chorus, etc) that can be saved and/or loaded with each song.

Send GM mode at startup

For sound modules that are GM compatible, this command will ensure that the module is ready to accept GM-specific MIDI data such as Bank, Controller, and Patch information.

Send GS Mode On at startup

For sound modules that are GS compatible, this command will ensure that the module is ready to accept GS-specific MIDI data such as Bank, Controller, and Patch information.



☑ OK to save/load rev/vol/chorus w/songs

☐ Send GM mode at startup

☐ Send GS Mode On at startup

☐ Send XG Mode On at startup

☑ Local On (External Keyboard MIDI Local On)

  ☑ Turn External Keyboard's Local On at end of session

☐ OK to beep with messages

☑ OK to prompt to reduce/expand

Lowest Bass Note (E2 = default) E 2

☐ My soundcard or MIDI doesn't have brushes -remap them

☑ For Roman Numerals in minor keys, use relative major

☑ Save Button on main screen works as Save As

☑ Name MIDI files with .MID extension

☑ Allow larger fonts on Chord Sheet

Color for Chordsheet Area: Pastel (**Default**)

Note: keystroke Ctrl-Shift-C will toggle the color (from the main screen, not inside this dialog).

Help Tags

☑ Show Help Tags

  ☑ Show Comprehensive Tags (Needs BIAB Restart)

  ☑ Dialog Help Tags

Display Delay 750 mS

☐ Normalize MIDI velocities to... 70

  ☐ Also normalize Melody,Soloist

☐ Insert Breaks (silence) in arrangement

  # of bars to play 4

  # of bars to break 4

Send XG Mode On at startup

For sound modules that are XG compatible, this command will ensure that the module is ready to accept XG-specific MIDI data such as Bank, Controller, and Patch information.

Turn External Keyboard's Local On at end of session

Normally while using Band-in-a-Box the "local-off" setting for your MIDI keyboard is best, since the THRU part will be coming from Band-in-a-Box and you don't want to hear your MIDI keyboard doubling the notes that are being played. However, when you exit Band-in-a-Box, you might want the "local on" setting for your synthesizer turned back on. This option defaults to true.

OK to beep with messages

Now that computers have better speaker systems, a simple "beep" when an incorrect key is pressed can seem loud enough to "wake your neighbors." Setting the "silent beep" option allows Band-in-a-Box to visually flash the window title bar to get your attention, instead of generating an audible "beep."

OK to prompt to reduce/expand

If a style is changed with a different feel (16th notes instead of 8th notes), Band-in-a-Box will automatically offer to expand or reduce the duration of the chords, and change the tempo to accommodate the new style. This also works as the song is playing.

Lowest Bass Note (E2 = default)

Styles will normally play bass notes (down to the low E) if the pattern won't go below a low E. This happens with all styles automatically, but there is also an option to set the lowest bass note real low so you can get a low C if you want to!

My soundcard or MIDI doesn't have brushes – remap them

Most GM modules have brushes available on patch 41 on the drums. On some, you need to load a GS sound font for this to occur. On the Yamaha XG, you likely need to send a "GS mode on" message from the GM menu in Band-in-a-Box. But if your module just doesn't have brushes available, then you can set this option, and the style will remap the notes to different drum instruments that don't have brushes.

For Roman Numerals in minor keys, use relative major

Option for minor keys base roman numerals on the relative major.

For example in key of Am, Am is either the Im chord or the VIm chord.

Save Button on main screen works as Save As

The **[Save]** button will launch the file dialog where the location and name of the file being saved can be changed.

Name MIDI files with .MID extension

This will append the file extension .MID to MIDI files saved in Band-in-a-Box, rather than prefacing them with SMF (Standard MIDI File).

Allow larger fonts on Chordsheet

Display larger fonts, particularly with higher screen resolution.

Color for Chordsheet Area

Make your choice from a list of colors for the chordsheet area. The keystrokes **Ctrl+Shift+C** will toggle through the colors from the main screen without opening the **Preferences 2** dialog.

Help Tags

Help tags are short messages that appear if you leave the mouse pointer hovering over an interface element for a few seconds. When the pointer leaves the object, the tag vanishes. If the mouse pointer is not moved, the operating system hides the help tag after about 10 seconds.

Use these settings to enable help tags, and to set the delay time in mS before a tag opens.

Normalize MIDI velocities to…

If performing live, or at a jam session, it helps to have the volume of all of the songs be similar. With the "Normalize MIDI velocities" feature, you can level the volumes to a setting you enter. For example, you can set all volumes to be 70 and the program will make each song play within those levels.

[Normalized Velocity=70, was 69]

Normalization for the Melody and Soloist tracks is optional, if you want their MIDI velocities left "as-is" you can uncheck the **Also normalize Melody, Soloist** box.

Insert Breaks (silence) in arrangement, also called **Chord Breaks**, is a great feature for practicing tempo control. Select the # of bars, and Band-in-a-Box will play for, say 4 bars (selectable), and then will rest all instruments for the next 4 bars. Once set, this feature works automatically with all songs until you turn it off.

During the silence, you keep playing (comping, drums, melody, etc.), trying to stay in tempo. Drummers can mute the drum part.

When the band comes back in after the 4 bars, you'll get instant feedback on how well you have maintained the tempo, if the band comes in time with you or not.

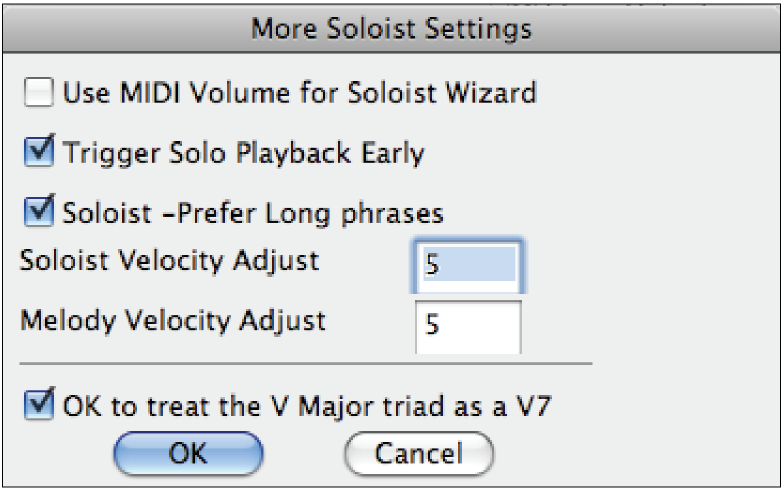
Once set, this feature works automatically with all songs until you turn it off.

Allow Lyrics display during playback

When lyrics are present (*Edit | Enter Lyrics at Current Bar*) this setting will open the lyrics window and show two lines of scrolling lyrics as the song plays.

Soloist Prefs…

The **More Soloist Settings** dialog can be opened with either the **[Soloist Prefs]** button in the **Preferences** dialogs, or the **[More]** button in the **Select Soloist** dialog.



More Soloist Settings

☐ Use MIDI Volume for Soloist Wizard

☑ Trigger Solo Playback Early

☑ Soloist –Prefer Long phrases

Soloist Velocity Adjust 5

Melody Velocity Adjust 5

☑ OK to treat the V Major triad as a V7

Use MIDI Volume for Soloist Wizard

Set to "true" if you want MIDI velocity information sent to the Soloing Wizard. If you have a velocity sensitive MIDI device attached to your computer and you want to control the dynamics of the Soloist, you should enable this feature.

Trigger Playback Early

Set to "true" to enable song playback to start before the Soloist has actually completed composing a solo. Setting this setting to "false" (disabled) will instruct Band-in-a-Box to completely compose a solo before song playback begins.

Soloist –Prefer Long phrases

Set the checkbox to "true" (enabled) if you would like the Soloist to use the longest musical phrases it knows. (Note: this option may also increase Soloist creation times. Disable this feature if you are using a slower or low-memory equipped computer.)

The "Soloist/Melodist Velocity Adjust" box allows you to quickly boost or reduce the volume of the Soloist or Melodist part relative to the other instrument parts. For a realistic mix, they are set slightly louder than the other instrument parts in a song. The default is 5.

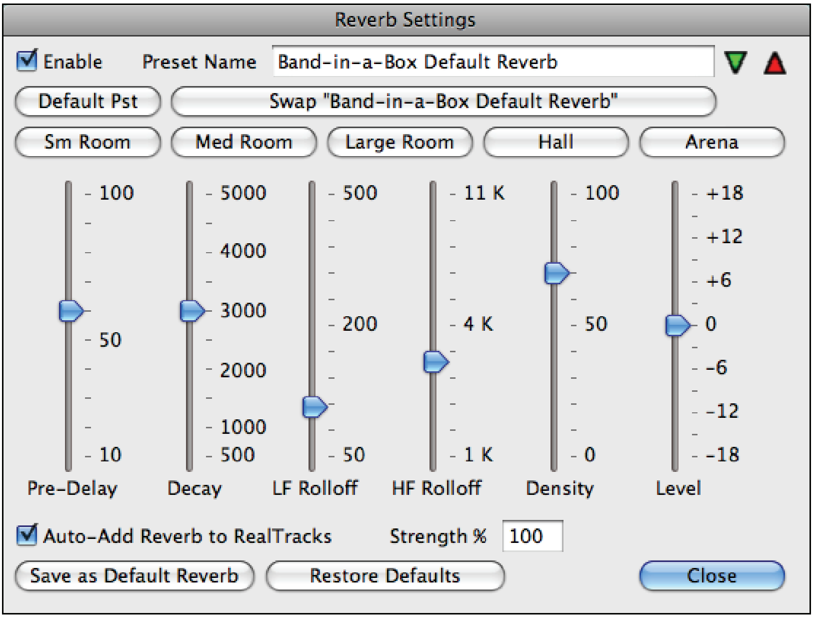
OK to treat the V Major triad as a V7

Since the V chord is usually played as a 7th, this allows better playing on V chords. You can disable it for Rock or Blues songs that use the major triad.

Reverb

This button opens the **Reverb Settings** dialog with audio reverb settings for RealTracks and RealDrums.

Select from presets, apply custom settings, and save your own presets in this dialog.

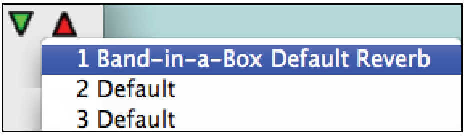

Reverb Settings
☑ Enable
Default Pst
Swap "Band-in-a-Box Default Reverb"
Sm Room
Med Room
Large Room
Hall
Arena
100
50
10
5000
4000
3000
2000
1000
500
500
200
50
11 K
4 K
1 K
100
50
0
+18
+12
+6
0
-6
-12
-18
Pre-Delay
Decay
LF Rolloff
HF Rolloff
Density
Level
☑ Auto-Add Reverb to RealTracks
Save as Default Reverb
Restore Defaults
Close

Preset Name: Band-in-a-Box Default Reverb

Strength % 100

☑ Enable You can enable/disable the audio reverb. If you disable it, this will save some CPU cycles, so this might be advisable on an older/slower machine if you hear that the audio is clicking or not keeping up.

▼ Click on the green **Select a Preset** button to open the list of presets. This list will show only the “Band-in-a-Box Default Reverb” until you save some presets of your own.



1 Band-in-a-Box Default Reverb
2 Default
3 Default

As you adjust the settings, they will be applied to the current song. The **[Swap “Default”]** button toggles between your current settings and the default settings. This allows you to hear the effect of the changes you make to the settings.

Swap "Default"

Use the row of “room” buttons to load typical settings for different types of spaces. These buttons are a convenient way either to apply a particular effect or to load settings that you can then tweak to make your own preset.

Sm Room
Med Room
Large Room
Hall
Arena

Reverb Parameters

Pre-Delay is the time delay of first reflections.

Decay is the time it takes for reverb to decay. Reverb time is measured as RT60, the time it takes for reverb to decay to a level -60 dB below the dry signal level.

LF Rolloff gradually reduces the bass frequencies. If you can't add enough reverb because the sound gets too muddy, try increasing the LF Rolloff slider. It is adjustable between 50 Hz and 500 Hz.

HF Rolloff is the rate at which the high frequencies die away as the reverb decays. Rooms with hard surfaces are typically bright, but rooms with soft surfaces are usually darker. It is adjustable between 1 KHz (dark) to 11 KHz (bright).

Density is the density of low-level echoes near the end of the reverb tail. High Density settings add a sheen to the sound.

Level adjusts the final level of the plug-in.

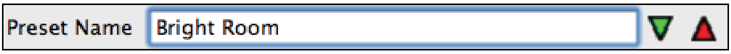
Typical Reverb Settings

- A large hall might have long Pre-Delay, long Decay, and moderate Density.
- A hard large space, such as a gymnasium, might have long Pre-Delay, high Density and high HF Rolloff.
- A soft large space, such as a concert hall with carpet, padded seats, hangings, might have medium Density and low HF Rolloff.
- A small hard space, such as a tile washroom, might have short Pre-Delay, medium-to-long Decay, high Density, and high HF Rolloff.
- A small soft space, such as a large living room, might have short Pre-Delay, short Decay, medium-to-low Density, and low HF Rolloff.

Saving Settings to Presets

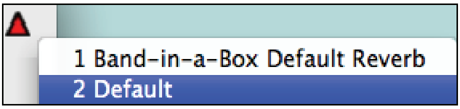
You can save your reverb types as presets, and the current settings will be saved with the song in a Preferences/PGReverbSettings.bin file.

To save the current settings to a preset, type in a name for your preset in the "Preset Name" field.

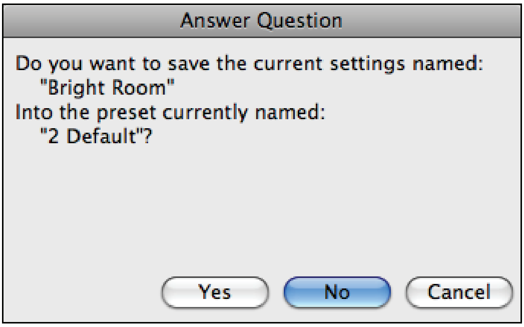


Preset Name: Bright Room

Then click on the red **Save a Preset** arrow and choose a location in the Preset list. You can write over an existing name.



A prompt will ask you to confirm that you want to save the preset.

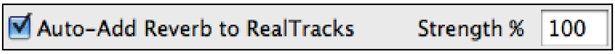


Answer Question

Do you want to save the current settings named:
"Bright Room"
Into the preset currently named:
"2 Default"?

Select **[Yes]** to save the new preset to the chosen location.

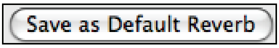
Auto Reverb



☑ Auto-Add Reverb to RealTracks Strength % 100

Enable “Auto-Add Reverb to RealTracks” to automatically apply preset amounts of reverb to RealTracks according to the instrument type. No reverb is added to the Bass part, for example, but most instruments get reverb.

If you just want more or less reverb added overall, you can adjust the “Strength %.” For example, the default Band-in-a-Box reverb setting is 40 for most tracks. If you set the strength to 75%, the Band-in-a-Box becomes 30.



You can save the current settings as the Default Reverb.

Restore Defaults

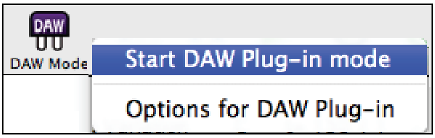
Click on **[Restore Defaults]** to go back to the original “factory” reverb settings for Band-in-a-Box Default Reverb.

DAW Plug-In Mode

There is a “plug-in” mode for your favorite sequencer (GarageBand, ProTools, Logic, Nuendo, Reaper and more). With the new plug-in mode, Band-in-a-Box is open as a small window, and acts as a plug-in for your favorite DAW sequencer, so you can drag and drop MIDI and audio (AIFF, M4A) tracks from Band-in-a-Box to your favorite sequencer.

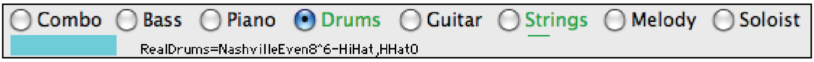
The DAW Plug-in mode is a mode within the regular Band-in-a-Box program. This mode allows you to transfer tracks or parts of tracks, to other DAW sequencers or Finder.

You can enter and exit the DAW plug-in mode easily.



Press the [**DAW Mode**] button on the Toolbar, then choose the menu item “*Start DAW Plug-in mode*” (or go to *Windows* menu and choose *Plug-in Mode for Sequencer-DAW*).

When you do this:

1. Window size of Band-in-a-Box changes to a small size (you can resize it to the size/position that you want, and it will remember that).
2. 

   ○ Combo ○ Bass ○ Piano ● Drums ○ Guitar ○ Strings ○ Melody ○ Soloist

   RealDrums=NashvilleEven8^6-HiHat,HHat0

   You can now easily drag tracks from Band-in-a-Box to your DAW in 2-steps. First, drag the track button to the drop station (blue rectangle), and then when it turns green, drag that to your DAW’s track.

You can also drag files to other programs, besides DAW’s, if they accept a drop of audio files (AIFF, M4A) or MIDI files. For example, Finder allows this. For this documentation, we will use Finder as an example.

Dragging Tracks from Band-in-a-Box to Finder (or a DAW).

1. Run Band-in-a-Box. Enable Plug-in mode as explained above.
2. Open (or make) a song in Band-in-a-Box.

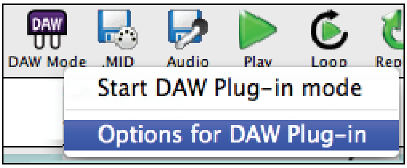
3. COMBO (MASTER) TRACK.
   ● Combo If you want the entire performance dragged to Finder, drag the Combo button to the drop station. Then when it turns green, drag to Finder.
   ☑ Drag Combo (Master) track as audio It will be dragged as audio, unless you have set it to be dragged as MIDI in **Plugin Settings** dialog.
   ☑ Drag Combo as separate tracks Normally, a single file is dropped, with the entire arrangement, but if you want all tracks transferred as separate files, you can enable this option in **Plugin Settings** dialog. (Note that your DAW will need to support dropping of multiple files, and will typically put them on consecutive tracks.)
4. SINGLE TRACKS.
   ● Bass If you want a single track transferred, drag that track button to the drop station. (For example, drag the Bass button to transfer the bass track.) Then when the drop station turns green, drag that to Finder.
   If the track is a RealTrack (green), then it will be transferred as Audio. If it is a MIDI track (black), then it will be transferred as MIDI.
   (Note: ☑ Drag individual MIDI tracks as audio If you want MIDI tracks transferred as audio, you can set this in **Plugin Settings** dialog.)
5. SELECTED REGIONS.

   BbMaj
   Gm7
   10
   If you would like to transfer only a portion of the performance, you can do this by selecting the region in Band-in-a-Box and then dragging the track button ● Bass to the drop station (don't drag the selected region). You will then get just the selected region dragged to Finder.

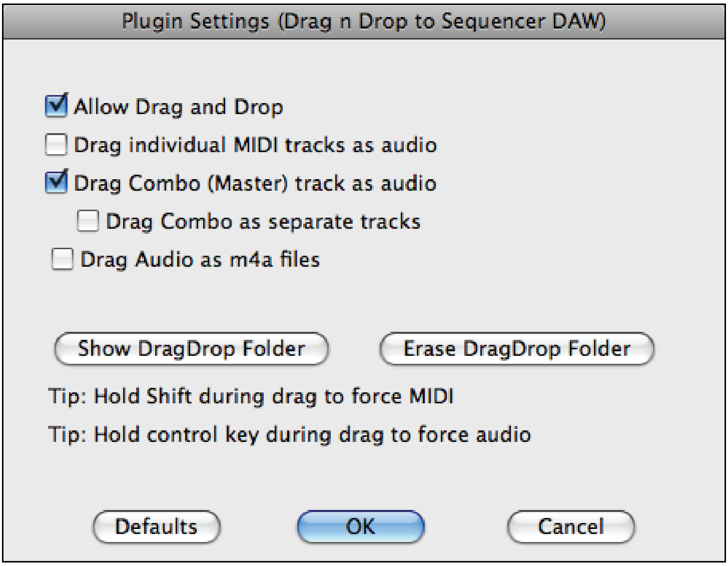
Tip: If you hold the SHIFT key during the drag, then the file will be dropped as MIDI (if it is a MIDI track), regardless of the setting in Plug-in options.

Tip: If you hold the CONTROL key during the drag, then the file will be dropped as AUDIO (if it is a MIDI track, it will be rendered to audio using Apple Synth), regardless of the setting in Plug-in options.

Plug-In Options



To get to the DAW Plug-in options, press the **[DAW Mode]** button and choose the menu item "*Options for DAW Plug-in*" or go to the **Preferences** dialog and click the **[DAW Plugin]** button. You will then see the plug-in options.



Plugin Settings (Drag n Drop to Sequencer DAW)

☑ Allow Drag and Drop

☐ Drag individual MIDI tracks as audio

☑ Drag Combo (Master) track as audio

  ☐ Drag Combo as separate tracks

☐ Drag Audio as m4a files

Tip: Hold Shift during drag to force MIDI

Tip: Hold control key during drag to force audio

Allow Drag and Drop (default=true) If disabled, the Drag and Drop feature will not work. There shouldn't be a reason to disable this.

Drag individual MIDI tracks as audio (default=false) When enabled, the chosen MIDI tracks get converted to audio, using Apple Synth.

Drag Combo (Master) track as audio (default=true) When enabled, the entire arrangement gets converted to audio, using Apple Synth. If not selected, the MIDI tracks in the arrangement get transferred as MIDI, in a single file.

Drag Combo as separate tracks (default=false) If set to true, when dragging the Combo button, the drop will result in multiple files, one for each track.

Drag Audio as m4a files If set to true, the audio gets dropped as m4a.

Show DragDrog Folder This will show Finder where the dropped files reside. When you drag a file to your DAW, the file is created on disk and stored in the DragDrop folder inside the Band-in-a-Box folder.

Erase DragDrop Folder This will erase (trash) all of the dragged audio/MIDI files in the DragDrop folder. Note that some DAW sequencers require these files to reside permanently (or until you use a "consolidate"command in the DAW), so don't erase these files unless you are sure that they are not needed.

Other Editing Features

Shrink/Expand

The *Shrink* command will reduce durations of chords by ½ (e.g., 4beats>>2beats, 2beats>>1beat). *Expand* doubles the durations of chords (e.g., 1beat>>2beats, 2beats>>4beats).

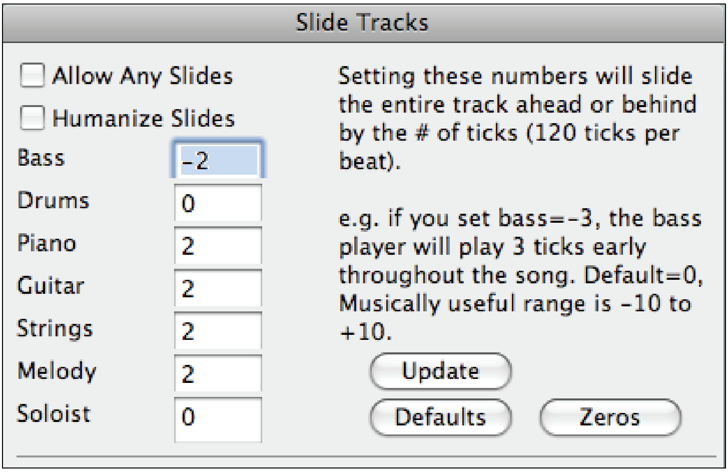
Unfold (convert to 1 big chorus)

If you have a song with 3 choruses, and want to convert it to a single large chorus, this command “unfolds” the song into just that; one BIG chorus. This is useful for customizing a song.

When selected, Band-in-a-Box will display all choruses and verses of a song without loops or repeats. This is a useful command if you wish to make use of the Patch/Harmony change at any bar feature, or if you are going to generate a MIDI file for use with a sequencer or sequencing program.

Slide Tracks

This dialog opens with the command *Edit | Slide Tracks*. It allows you to move any of the bass, drums, piano, guitar, strings, melody or the soloist track ahead or behind by a certain amount.



☐ Allow Any Slides

☐ Humanize Slides

Bass	-2
Drums	0
Piano	2
Guitar	2
Strings	2
Melody	2
Soloist	0

Setting these numbers will slide the entire track ahead or behind by the # of ticks (120 ticks per beat).

e.g. if you set bass=-3, the bass player will play 3 ticks early throughout the song. Default=0, Musically useful range is -10 to +10.

Setting these numbers will slide the entire track ahead or behind by the # of ticks (120 ticks per beat). You could, for example, slide the bass track so it plays a little ahead of the rest of the band. This has the effect of making the bass player “drive the band” and is useful in Jazz styles to make the music sound more exciting.

Allow Any Slides

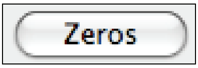
If you want the slides to occur, then check this box.

Humanize Slides

If this box is checked, the slides will be randomized to slide the track a different amount for each note. The amount varies from 0 ticks to the slide setting for the instrument. A track that always plays notes early by a certain amount tends to sound out of time, whereas randomizing the slide makes the track sounds more human.

If the song is currently playing, you can press the **[Update]** button to hear any changes you have made.

This returns all fields to factory default settings. The default settings are as shown in the illustration.

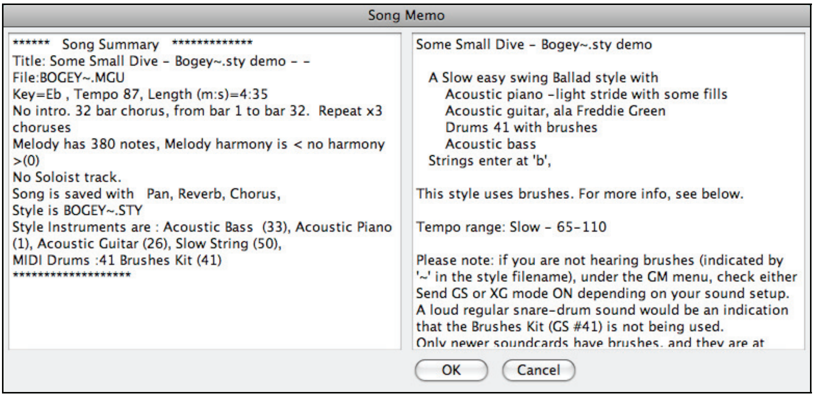


This enters a value of zero for all fields.

Song Memo…

A song memo of up to 2000 characters may be added with your own notes about the song and the Band-in-a-Box song summary. Clicking on the **[M]** button located to the right of the song title launches the **Song Memo** dialog where you can type in a short memo about the song, style, etc.

A red border around the **[M]** button indicates that the song has a memo. The keystrokes **Option+M** will also launch the **Song Memo**.



```
******  Song Summary  *************
Title: Some Small Dive - Bogey~.sty demo - -
File:BOGEY~.MGU
Key=Eb , Tempo 87, Length (m:s)=4:35
No intro. 32 bar chorus, from bar 1 to bar 32.  Repeat x3
choruses
Melody has 380 notes, Melody harmony is < no harmony
>(0)
No Soloist track.
Song is saved with  Pan, Reverb, Chorus,
Style is BOGEY~.STY
Style Instruments are : Acoustic Bass  (33), Acoustic Piano
(1), Acoustic Guitar (26), Slow String (50),
MIDI Drums :41 Brushes Kit (41)
*******************
```

```
Some Small Dive - Bogey~.sty demo

  A Slow easy swing Ballad style with
     Acoustic piano -light stride with some fills
     Acoustic guitar, ala Freddie Green
     Drums 41 with brushes
     Acoustic bass
  Strings enter at 'b',

This style uses brushes. For more info, see below.

Tempo range: Slow - 65-110

Please note: if you are not hearing brushes (indicated by
'~' in the style filename), under the GM menu, check either
Send GS or XG mode ON depending on your sound setup.
A loud regular snare-drum sound would be an indication
that the Brushes Kit (GS #41) is not being used.
Only newer soundcards have brushes, and they are at
```

Automatic Memo-Generation

If the "summary" checkbox is selected, you'll see an additional window that automatically displays a full summary of the song (title/tempo/patches used in the song), as well as other special features, such as substyle patch changes or harmonies. This saves much of the work previously required to manually type in this information to the memo.

Enter/Copy/Move Lyrics

These features enable the typing, editing, and exporting of song lyrics.

Edit Chord Shortcut.txt

This will edit the file SHORTCUT.TXT using Teach Text. This is the chord shortcuts file. Make sure to save the file after editing. Changes won't take effect until you choose *Edit | Refresh Chord Shortcuts*.

If you find a chord that Band-in-a-Box won't accept like Csus2, when it expects C2 instead, you can enter this on a single line (without the quotes) "sus2@2." Then Band-in-a-Box will enter the chord C2 if you type in Csus2. These allow someone to type in Csus2 and the program will accept it. You can also use it for shortcuts, like if you entered j@maj7, Band-in-a-Box would let you type Cj for CMaj7. See the file pgshortc.txt in the Band-in-a-Box folder for examples of shortcuts.

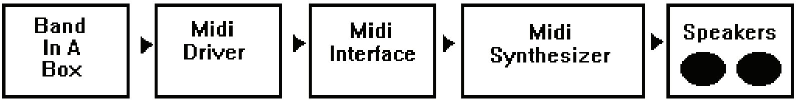
Refresh Chord Shortcuts

After editing chord shortcuts in the SHORTCUT.TXT file you must use this command to save the changes.

MIDI Setup

Connecting to MIDI

Here is an illustration of the connections for a MIDI system using a MIDI Interface to connect to an external MIDI synthesizer.



The **Band-in-a-Box** program running on your computer sends a stream of MIDI data via the **MIDI Driver** to your MIDI interface.

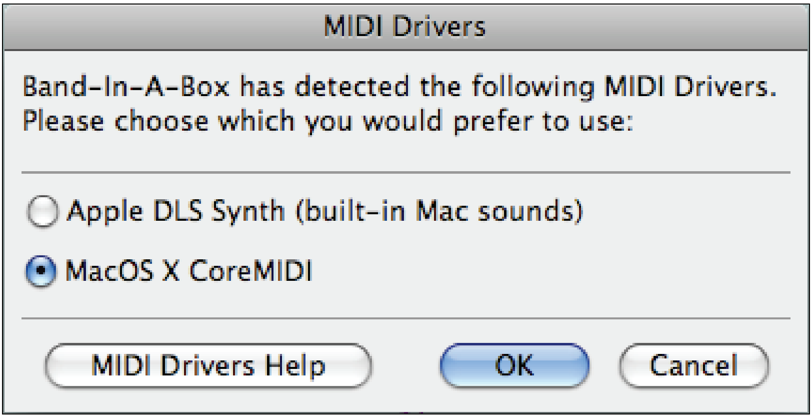
- The **MIDI interface** transmits information between the computer and your synthesizer.
- The **Synthesizer or Sound Module** (e.g. Roland Sound Canvas) produces the musical instrument sounds. Band-in-a-Box tells it what notes to play and how to play them.
- **Stereo Speakers or Headphones** are connected to your synthesizer so that you may hear the music.

Your MIDI setup could also be configured to use the built-in sounds of QuickTime Musical Instruments, or a virtual software synthesizer such as the Apple DLS.

There are also MIDI systems such as OMS and FreeMIDI that can be configured by the user. (FreeMIDI and OMS are supported only in Band-In-A-Box OS9, booted from Mac Classic) If they are present on your system, they will appear in the Band-in-a-Box MIDI Drivers dialog.

Selecting a MIDI Driver

Band-in-a-Box automatically detects the MIDI drivers installed in your system. The *MIDI | **Select MIDI Driver or Apple DLS Synth* menu command opens the **MIDI Drivers** dialog, which lists the drivers that have been detected.



Band-In-A-Box has detected the following MIDI Drivers. Please choose which you would prefer to use:

○ Apple DLS Synth (built-in Mac sounds)

● MacOS X CoreMIDI

Selecting “Apple DLS Synth” plays your MIDI tracks through the high quality built-in Apple DLS Music Device, or software synthesizer. No special configuration should be necessary.

"MacOS X CoreMIDI" lets you configure a custom setup with other software synths or external MIDI devices.

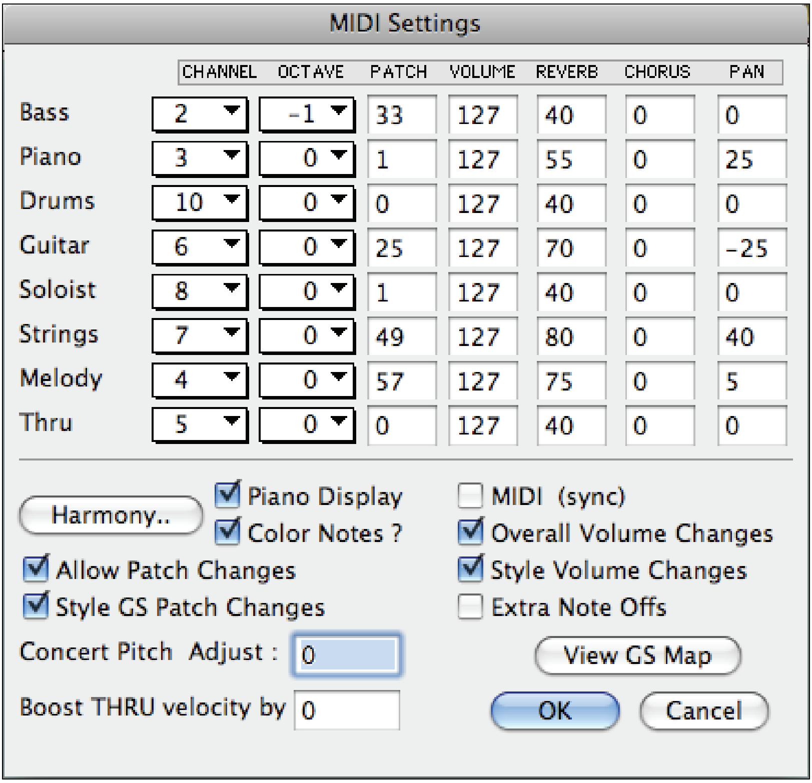
The **CoreMIDI and Apple DLS Synth** chapter gives detailed instructions for your MIDI setup.

MIDI Drivers Help

Click on **[MIDI Drivers Help]** to go to the **CoreMIDI and Apple DLS Synth** help tutorial.

MIDI Settings

The MIDI Settings dialog box lets you make settings for each part (bass/drums/piano etc.) and also to set the Harmony channels.



	CHANNEL	OCTAVE	PATCH	VOLUME	REVERB	CHORUS	PAN
Bass	2	-1	33	127	40	0	0
Piano	3	0	1	127	55	0	25
Drums	10	0	0	127	40	0	0
Guitar	6	0	25	127	70	0	-25
Soloist	8	0	1	127	40	0	0
Strings	7	0	49	127	80	0	40
Melody	4	0	57	127	75	0	5
Thru	5	0	0	127	40	0	0

☑ Piano Display

☑ Color Notes ?

☑ Allow Patch Changes

☑ Style GS Patch Changes

☐ MIDI (sync)

☑ Overall Volume Changes

☑ Style Volume Changes

☐ Extra Note Offs

Concert Pitch Adjust : 0

Boost THRU velocity by 0

CHANNELS: Range 0 to 16. (If set to 0, part will be Off).
Some synths (e.g. MT32), give higher priority to lower channel #'s, so if you are "running out of notes" you should assign important parts (e.g. Melody) a lower channel than other parts (e.g. Guitar).

OCTAVE: This adjusts the octave of the part. Range is -2 to +2, usually set to 0. (Bass is usually set to -1 for General MIDI instruments.)

PATCH: Range 0 to 127. These are General MIDI patch numbers. You do not type in the patch numbers of your synthesizer. (The patch map handles mapping of the General MIDI patch numbers to your non-GM synthesizer's patch numbers.)

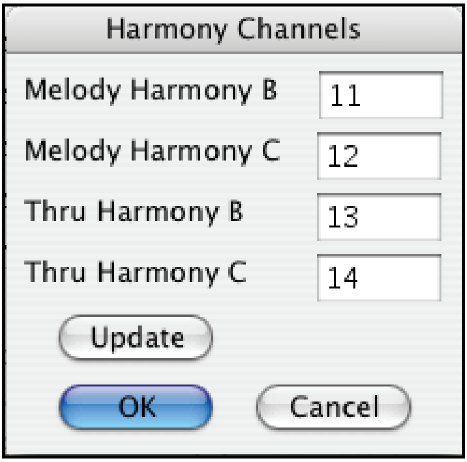
VOLUME: Range 0 to 127. Typical volume setting is = 90.

REVERB: Range 0 to 127. Typical setting = 40.

CHORUS: Range of 0 to 127. Typical setting = 0.

PAN: Panning refers to the left/right stereo placement. Range is –63 (hard left) to +64 (hard right). A setting of 0 is centered.

Press the **[Harmony]** button to launch the **Harmony Channels** dialog box.



Melody Harmony B 11

Melody Harmony C 12

Thru Harmony B 13

Thru Harmony C 14

Setting the Harmony Channels

Melody Harmony Channel A	Always uses the Melody channel.
Melody Harmony Channel B	Default =11
Melody Harmony Channel C	Default =12
Thru Harmony Channel A	Always uses the Thru channel.
Thru Harmony Channel B	Default =13
Thru Harmony Channel C	Default =14

Band-in-a-Box already uses 7 channels (Bass, Drums, Piano, Guitar, Strings, Melody and Thru channels). Adding these 4 harmony channels produces potentially 11 channels of information. If you have a modern module that receives on all channels, then you can use these defaults.

Older modules capable of playing only 8 parts at once (like an MT32 or a Korg M1) won't be able to take advantage of the harmony using different instruments. In this case, you should set the harmony channels as follows:

Melody Harmony Channel A	Uses the Melody Channel, no need to set.
Melody Harmony Channel B	Need to Set equal to Melody Channel.
Melody Harmony Channel C	Need to Set equal to Melody Channel.
Thru Harmony Channel A	Uses the Thru Channel, no need to set.
Thru Harmony Channel B	Need to Set equal to Thru Channel.
Thru Harmony Channel C	Need to Set equal to Thru Channel.

If you do this, then you don't need to do any other modifications to your Band-in-a-Box setup, because it is not using any new channels.

Piano Display: Default = ☑

Uncheck this box if you don’t want to see notes played on the onscreen piano keyboard.

Color Notes? Default = ☑

The notes that play on the onscreen piano are usually in different colors for each part. Bass – Aqua, Piano – Blue, Guitar – Green letter G, Strings – Pink letter S, Melody – Red letter M, Solo – Red letter S. Uncheck this box to show them all in black and white.

Allow Patch Changes: Default = ☑

Do not check this box if you want to disable All Patch changes. If you haven't made a patch map, you should disable this.

Style GS Patch Changes: Default = ☑

Styles frequently come with patch changes. If you want to disable these, uncheck this box.

MIDI (sync): Default = ☐

To synchronize Band-in-a-Box with an external sequencer, check this box.

Overall Volume Changes: Default = ☑

To prevent any changes of volume inside Band-in-a-Box, uncheck this box.

Style Volume Changes: Default = ☑

Styles occasionally come with volume changes. To prevent these, uncheck this box.

Extra Note Offs: Default = ☐

Leave this box unchecked unless you are having trouble with stuck notes when you press [Stop]. If you check this box, Band-in-a-Box will send a sweep of all notes off.

Concert Pitch Adjust: Default = 0

This is useful for non-concert instruments such as Saxophone or Trumpet. The output is transposed so that you see the music in one key, and it plays in another.

Trumpet players and other Bb instruments should set Concert Pitch Adjust to -2 (i.e. minus 2). Alto Sax and other Eb instruments should set Concert Pitch Adjust to +3.

Here's an example of an Alto player using Band-in-a-Box by setting the concert pitch adjust to +3.

If the song is in the concert key of C transpose the song to A using the key signature box on the main screen. The song will display in the key of A, but with the Concert Pitch Adjust set to +3 it will play 3 semitones higher, in the key of C. So the Alto player can read the music in the transposed key while hearing it in the concert key. The song can also be printed out in the key of A.

The **[View GS Map]** button opens a list of General MIDI patch numbers for quick reference.

Boost THRU velocity by

When playing along on a keyboard to the Band-in-a-Box “band,” if the sound of your keyboard is too quiet and increasing the THRU Volume doesn't help enough use this option to boost the THRU velocity and make your THRU playing louder. (For example, non-velocity sensitive keyboards are usually set to output a quiet velocity of 64).

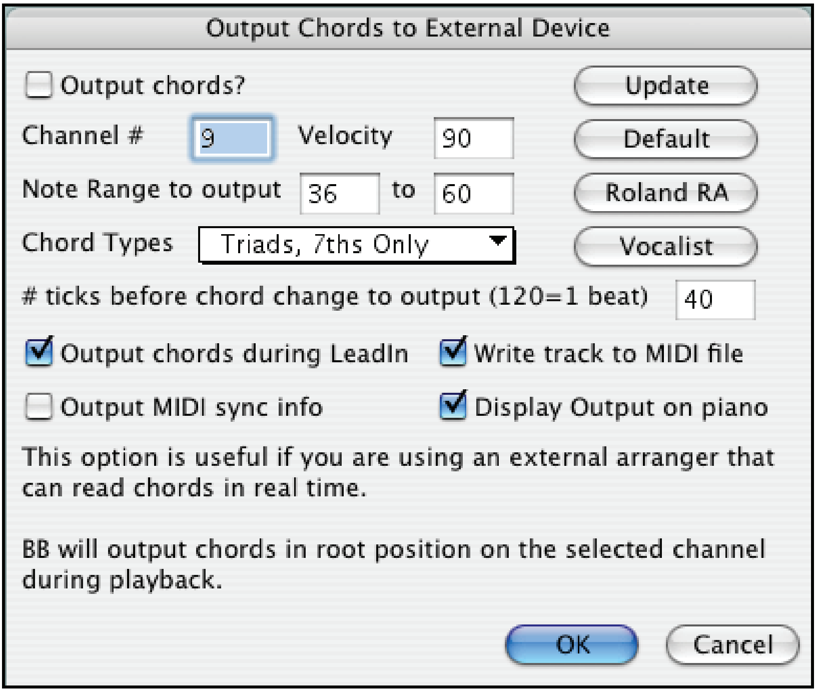
MIDI Output to an external device.

Output Chords to External Device

Some external music hardware devices require chords played in root position to drive them in real time.

An example of this is the Digitech Vocalist. It will let you sing into a microphone and harmonize your voice according to the chords that are input to the device. Band-in-a-Box now has the capability of outputting a separate channel with the chords in root position to support such external devices automatically. There are also settings such as complexity of chords, output channel, velocity, and note range. Band-in-a-Box will also drive "Real Time Arrangers" like the Roland RA series.

The best way to accomplish this is to access the *M | Output chords to external device…* menu item. You will then be given a window like the following:



Output Chords to External Device

☐ Output chords?

Channel # 9

Velocity 90

Note Range to output 36 to 60

Chord Types Triads, 7ths Only

ticks before chord change to output (120=1 beat) 40

☑ Output chords during LeadIn

☑ Write track to MIDI file

☐ Output MIDI sync info

☑ Display Output on piano

This option is useful if you are using an external arranger that can read chords in real time.

BB will output chords in root position on the selected channel during playback.

Click on the [Vocalist] button if you have such a device connected to your MIDI system. Band-in-a-Box will then send it the appropriate chord information automatically as your song is playing (e.g., root position triads) and the Vocalist will harmonize your voice according to the root position chords that Band-in-a-Box is sending to it.

For any other devices, you will need to know a little more information as to what your external device needs to "see" for it to function correctly, such as channel, velocity, chord type, etc. Then type the appropriate values in the spaces provided in the **Output Chords To External Device** window (shown above).

The JukeBox

Overview of the Jukebox

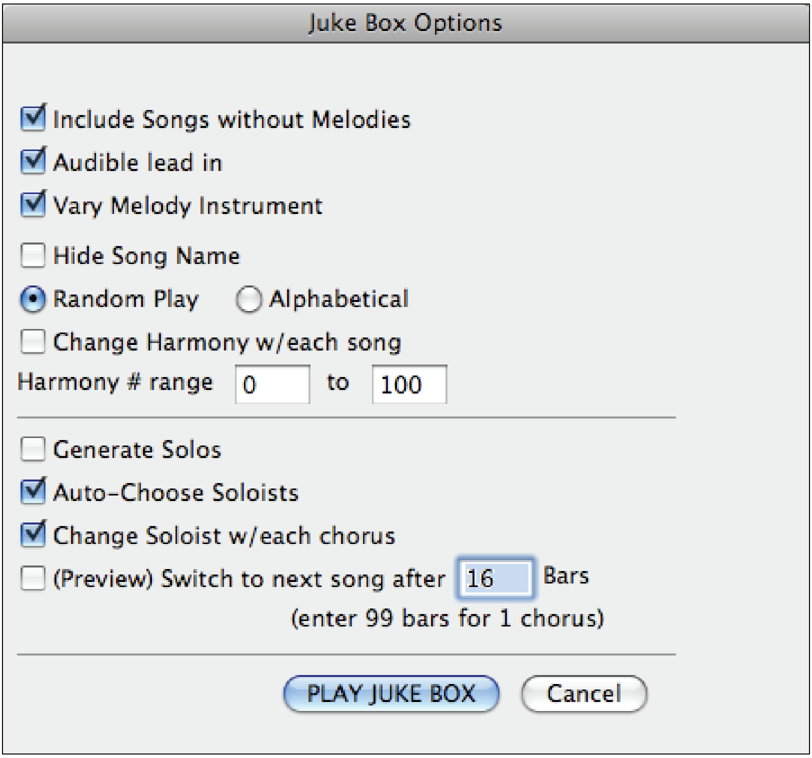
The Jukebox will Load and Play an entire folder of songs. Songs play continuously, one after the other. The Jukebox will continue to play while you move to other programs, so you can use the Jukebox to provide background music for your Macintosh!

To play the Jukebox, click on the toolbar button, press **Command + J**, or choose *Juke Box Play* from the *Song* menu to open the **Juke Box Options** dialog. Then choose how you want your songs to be selected and played.

Make your choices of options as described below, and then click on the [Play Juke Box] button to start the Jukebox playing.

Press the ◀ and ▶ arrows onscreen, or the ⌘ **[** or ⌘ **]** keys to select the "Previous Juke Song" or the "Next Juke Song" respectively, or choose these options from the *Song* menu.

Jukebox Options



Juke Box Options

☑ Include Songs without Melodies

☑ Audible lead in

☑ Vary Melody Instrument

☐ Hide Song Name

● Random Play ○ Alphabetical

☐ Change Harmony w/each song

Harmony # range 0 to 100

☐ Generate Solos

☑ Auto-Choose Soloists

☑ Change Soloist w/each chorus

☐ (Preview) Switch to next song after 16 Bars

(enter 99 bars for 1 chorus)

Include Songs without Melodies: If checked, the program plays songs with and without melodies - that is songs within the Songs folder. If not checked, the Jukebox will include only songs with the MG? extension.

Audible lead-in: While listening to the Jukebox, you might not want to hear the count-in click. If not checked, you won't hear the count-in click.

Vary Melody Instrument: Hearing a song after a song is played with the same melody instrument would get a little monotonous. If you check this option, the program will randomly change the melody instrument between your favorites.

Use Tap in click to start: This option is used to control when the next song starts and allows you to control the tempo of the song. See options below "Set Cue/Tap Options."

Hide Song Name: This feature is used to play the **"Guess the Song"** game. When checked, the titles are hidden until you click the title. When someone guesses the Song Title, you can click in the Title box to verify if he/she is correct. You'll probably want to restrict the Jukebox to only songs with melodies unless you can guess songs without melodies!

Random Play/Alphabetical: If set to "Random" the songs will be played in random order (without repeating songs). If set to "Alphabetical" the songs will be played in alphabetical order from the Songs folder.

Change Harmony w/each song: If selected a harmony will be automatically selected for each song that plays in the Jukebox. Use the "Harmony # range" settings to choose from a particular section of the Harmony list.

Generate Solos: Set this option to "On" to permit the Soloist to play a solo over all the songs selected for Jukebox playback.

We have created a special Jukebox directory of songs that showcase the many Soloists available. Take a moment to hear this showcase by following these steps:

1. Change to this directory by loading/opening a song from the SoloistODEMO folder, but instead of playing the song you have loaded press the [Juke] button.
2. Ensure that the "Generate Solos" checkbox is set selected (checked). If you enable "Auto-Choose Soloists" the program will select an appropriate Soloist for each Jukebox song. "Change Soloist w/each chorus" instructs the program to choose different Soloists for each chorus of a song. For example, if Band-in-a-Box encounters a three chorus Jazz tune during jukebox playback, the program might choose a Saxophone solo for the first chorus, a Trumpet for the next, and a Guitar or Piano for the last chorus.
3. When you select **[Play Juke Box]** the **Select Soloist** dialog will pop up with a suggestion to use a Soloist for the first song in the jukebox list. This is normal. Press **[OK]** to accept the Soloist suggestion. (The Jukebox will not bother you with the Select Soloist dialog again; it will simply choose an appropriate Soloist for any given song in the Jukebox song list.)

(Preview) Switch to next song after ☐ Bars

Use this setting to preview the songs in a Jukebox list. Band-in-a-Box will play each song in the folder for the number of bars you enter into the box. Use a setting of 99 bars to play one chorus of each song.

Chapter 7: Notation and Printing

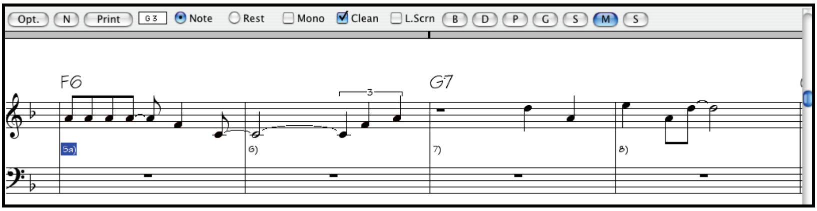
Notation

Opening and Closing the Notation Window

To get to the Notation inside Band-in-a-Box you need to open the Notation window. You can do this by pressing the **[Notation]** button. You can also open the Notation window from the menu (*File | Notation Window*) or by pressing ⌘+**w**.

The Notation window covers the previous window (the Chordsheet) and is fixed (not movable). It is sizable, when the size of the Band-in-a-Box window changes the Notation window redraws in proportion to the new size.

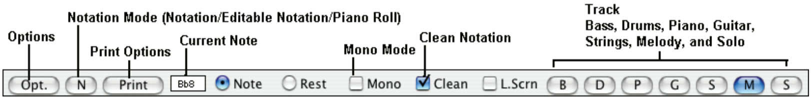
Close the Notation window by pressing the **[Notation]** button again.



Opt.
N
Print
G3
● Note
○ Rest
☐ Mono
☑ Clean
☐ L.Scrn
B
D
P
G
S
M
S
F6
G7
5a)
6)
7)
8)

Notation Window Toolbar

The toolbar at the top of the Notation Window gives you access to most of the functions.



Options
Notation Mode (Notation/Editable Notation/Piano Roll)
Print Options
Current Note
Mono Mode
Clean Notation
Track
Bass, Drums, Piano, Guitar, Strings, Melody, and Solo
Opt.
N
Print
Bb8
● Note
○ Rest
☐ Mono
☑ Clean
☐ L.Scrn
B
D
P
G
S
M
S

Options

The options button launches the **Notation Windows Settings** dialog, where notation display options are set.

Notation Mode

This is an important button. It is the Notation Mode button. This toggles between the 3 modes of the Notation window, Standard Notation mode, Editable Notation mode, and Staff Roll mode.

You can toggle through the 3 modes by clicking the mouse on the button.

Print Options

Press this button to Print the Notation to any standard printer supported by the Macintosh. (If you haven't set up your printer to work with any other MAC programs, then you'll need to select a printer in the Chooser.) This launches a dialog box that lets you set options for printing (described elsewhere).

Current Note

This box displays the name of the note that the mouse is currently over. This is the note that will be inserted when you click to insert a note.

Note or Rest Checkbox

These determine whether a Note or a Rest will be inserted when a mouse is clicked.

Mono Mode

When this checkbox is selected, the notation is entered as monophonic (one note only). This is useful for melodies that only have one note playing at a time.

Mono mode is a faster way to enter notes, because the Notation Window will automatically delete a note that is present at the same location that you are putting a new note on. So if you have mistakenly put a B note on as a C, you just click on the B note, and if in mono mode the C will be deleted automatically.

"Clean" Notation

When music has been played in from a MIDI keyboard, there are frequently effects like grace notes, glitches, and notes played off time.

The Clean Notation mode is an intelligent feature that "Cleans Up The Notation" for you. It does this by eliminating the display of grace notes and glitches, and also simplifies the Notation display so it is more readable. Clean Notation doesn't affect the actual content of the track, just how it is displayed. In general, this should be on, since it improves the display. But if you want to see every grace note or glitch that was played, then turn it off.

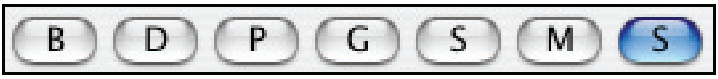
Looping the Notation Screen

While a song is playing, click the "L. Scr" checkbox and the song will loop for the 4 bars shown on the notation screen.

For example, if you let the soloist create a great sounding Jazz solo, you can then look at the notation and sight read along with the solo. When you reach a particularly interesting or difficult part that you would like to practice, set the L. Scr to "On" and it will loop that 4 bar phrase.

> **Tip:** Since you might be holding your guitar or sax as you try to play with this command, we've made some easy hot keys to navigate around. The "NUMPAD 1" key turns the Looping on or off. The Cursor Up / Down keys jump to the previous / next screen.

The Track Buttons



These stand for Bass, Drums, Piano, Guitar, Strings, Melody, and Solo.

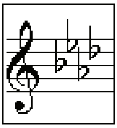
Normally you will be displaying the Melody or Solo track, but you can display or print any track from Band-in-a-Box. The Soloist allows you to read along with the solo, or print a hard copy. Why not mute the Soloist track and play the Solo yourself. Just press the button to change the track. You may do this while the song is playing.

> **Note**: The instrument tracks are not created by Band-in-a-Box until you press [Play], so you may notice that the track is blank (or shows a previous song) until the song has been played once!

Exploring the Notation

Current Time position.

This vertical line, called the time bar, indicates the current time position. You can click anywhere on the Current Time line to set a new position. This is useful to set a different location to type in chords, or to play from a different location.



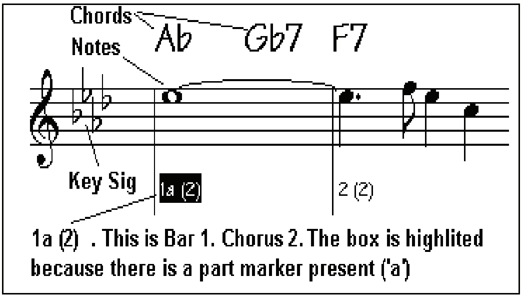
The clef is displayed, and the key signature of the song. If you want some extra space for the notation, you can press the options button and set "Show Key Signature" to "No," and this key signature won't be displayed.

Setting the Key Signature.

The key signature of the song is set by the Key Signature area, which is outside the Notation window and is under the Title of the song. You'll get a popup menu that allows you to choose a key, and optionally transpose the song.

Typing chords in Notation.

Chords can be typed in the Notation window and entered at the current position of the time bar. Chords that are typed in the Notation window also show up on the chordsheet.

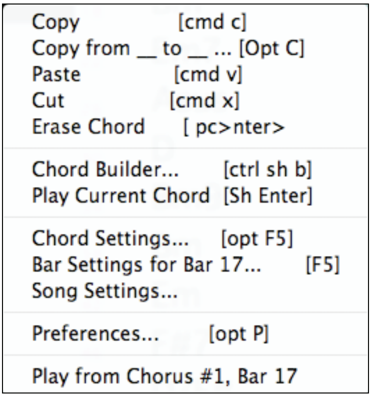

Chords
Notes
Ab
Gb7
F7
Key Sig
1a (2)
2 (2)

1a (2) . This is Bar 1. Chorus 2. The box is highlited because there is a part marker present ('a')

As you can see, the Notation window contains the notes and chords of the song. The bar numbers are also present, with the chorus number in brackets ( ). If there is a part marker present at the bar, the bar number will be displayed in blue, and there will be a letter "a" or "b" indicating the part marker.

Notation Window Contextual Menu

Chords can be edited, and major song editing features accessed, from the contextual menu that opens with **Control+click** or a right click in the Notation window.


Copy [cmd c]
Copy from __ to __ ... [Opt C]
Paste [cmd v]
Cut [cmd x]
Erase Chord [pc>nter>
Chord Builder... [ctrl sh b]
Play Current Chord [Sh Enter]
Chord Settings... [opt F5]
Bar Settings for Bar 17... [F5]
Song Settings...
Preferences... [opt P]
Play from Chorus #1, Bar 17

Chords can be copied, pasted, cut, or erased and new chords can be entered from the Chord Builder.

The Chord Settings allow pushes, rests, and pedal bass to be applied.

The Bar Settings let you refine your arrangement with changes in tempo, meter, key signature, styles, RealDrums, volume levels, patches, and harmonies.

Song Settings allow rests and pushes, and control tags, endings, and fadeouts.

Global system settings are accessed in the Preferences

Notation Modes

There are 3 modes to the Notation window,

1. Notation Mode	To display or print notation and enter chords.
2. Editable Notation Mode	To enter or edit notation and chords.
3. Staff Roll Mode	To enter/edit notation duration and velocity.

N

You can toggle between each of the modes by pressing the Notation Mode button on the Notation toolbar. **Shift+click** on the **[N]** button will back up one notation mode.

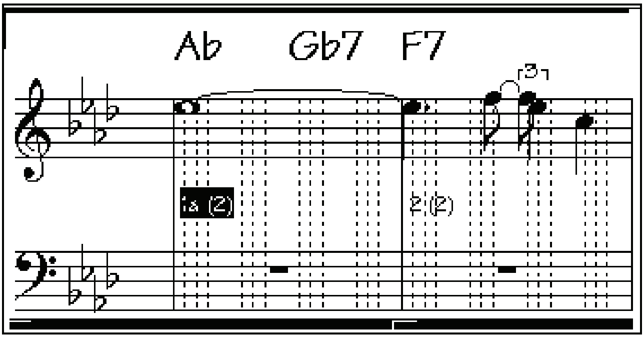
Standard Notation Window

The Standard Notation window is for display, entry of melodies and chords (or any track). You see the melody/ chords on screen just as you would in a lead sheet. You can even display the Bass, Drums, Guitar, Piano, or Strings tracks in notation. Handles Jazz eighth notes and triplet figures correctly. Automatic options like “auto durations,” “clean notation,” “mono display,” “minimize rests,” and “engraver spacing” produce very musical and readable notation. Notes can be entered in step time (clicking with the mouse on the staff, or on the onscreen piano), or in real time from a MIDI keyboard.

Editable Notation Mode

This allows you to enter or edit notation. Usually, the Melody and Soloist tracks are the only ones you'll want to edit.

> **Note:** Although you could edit the other tracks (e.g., Bass track), your edits would be lost when the song is re-composed when you press **[Play]** - unless you make a MIDI file to save it first.



You will notice the grid of vertical lines that indicates where the notes will be placed. This song is in Jazz Swing, so Band-in-a-Box has automatically set the grid resolution to swing triplets, 3 grid lines per beat. This resolution can be changed in the **Notation Window Settings** dialog, but Band-in-a-Box should set it to the correct value, based upon the style that is currently in use. For example, when a style is a Bossa Nova the division will be sixteenth notes, since Bossa Nova is an even rhythm, not a triplet feel rhythm.

To insert a new note.

Move the mouse to the location that you want. If you want Beat 1, move to the first dotted line in the bar. Click on the staff over the note that you want.

C 5

The Current Note box in the toolbar will give you the name of the note that you're on. Click with the mouse button to insert the note.

- To insert a SHARP hold down the SHIFT key as you click the note.
- To insert a FLAT hold down the CONTROL key as you click the note.
- To insert a NATURAL hold down the ⌘ key as you click the note.

How long does the note last that I insert?

Band-in-a-Box uses an intelligent auto-duration feature to determine how long the note should be. A note that is put in will initially have a duration of 2 bars (2 whole notes). When the next note is put in (say 2 beats later), Band-in-a-Box will shorten the duration of the previous note to just shorter than 2 beats. This means that you don't have to worry about durations at all, and can just click on the notes that you want, at the locations that you want.

If you want a specific duration (i.e., over-ride the auto duration), you can do this by editing the note using by clicking on the note while holding down the **option** key, and then you're in a dialog box that allows you to type the exact duration that you want.

The purpose of auto-durations is to allow you to enter a lead sheet style melody by clicking only once per note, dramatically speeding up the entry of notation.

Inserting Rests.

◉ Rest

You can Insert a REST by clicking the Rest button, and then clicking at the location where you would like the rest to be inserted. This automatically chops off the duration of the previous note.

Note: Band-in-a-Box dislikes rests less than a quarter note, so if it is important to you to see rests less than a quarter note, make sure to de-select the “Minimize Rests” check box in the **Notation Window Settings** dialog box.

Notes can be moved via drag and drop. To move a note, place the mouse cursor over an existing note and then click and hold the mouse button down. While keeping the mouse button pressed, move the mouse cursor over to the location you wish to drop the note and then let go of the mouse button. The note will be moved to the place you dropped it.

Certain areas of the screen are not valid locations to drop a note. The mouse cursor will change to a busy cursor to indicate an invalid location. If you try to drop a note in an invalid location, nothing will happen.

Moving a note in time.

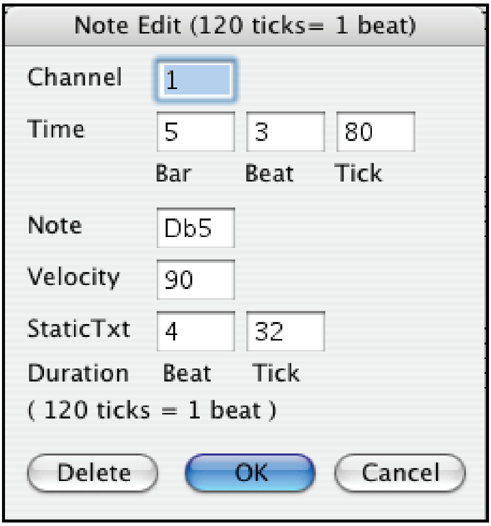
If you want to change the start time of a note, drag the note with the left mouse button to the new location. This is a simple way to move the note. Alternatively, you could edit the note numerically with an **option click** on the note.

Changing the pitch of a note.

Similarly, you can drag the note vertically to change the note value, and release it when you're on the note you want. Hold down the **shift, control,** or ⌘ key to have the note inserted as a **sharp, flat,** or **natural** respectively.

Editing a note's values.

Click on a note while holding the **option** key. This brings up the **Note Edit** dialog box that lets you change any values about the note in numerical data.



Note Edit (120 ticks= 1 beat)

Channel 1

Time 5 3 80

Bar Beat Tick

Note Db5

Velocity 90

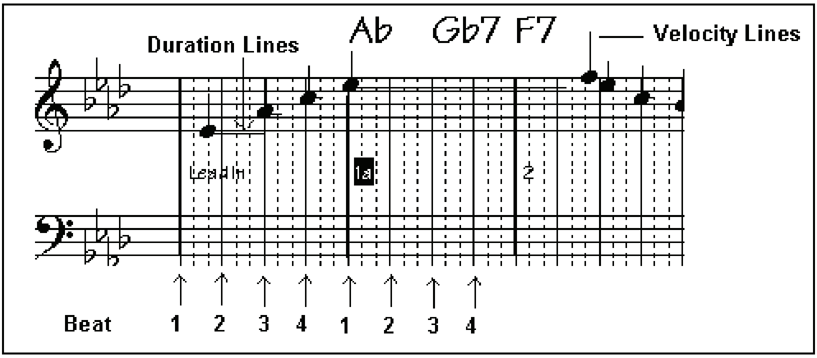
StaticTxt 4 32

Duration Beat Tick

(120 ticks = 1 beat)

Staff Roll Notation Mode

Click on the Notation Mode button again to enter Staff Roll mode. It will look like this.



This mode is similar to the Editable Notation mode, except the beats begin right on the bar line. You can also see the durations of the notes visually, represented by horizontal blue lines. Similarly, you can see the velocities of the notes displayed as vertical blue lines.

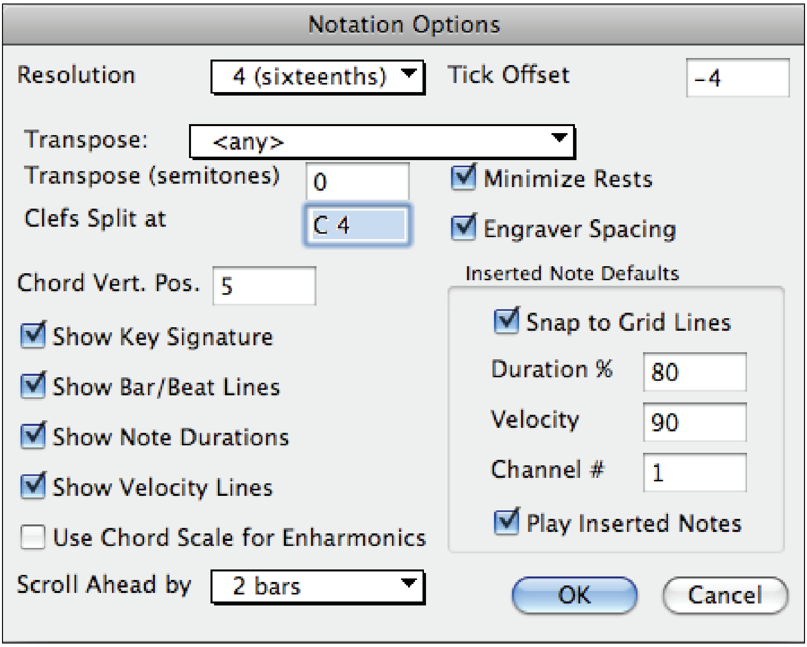
> **Note:** If you can't see these lines press the [Opt.] button to ensure that you have set the "Show Bar/Beat Lines," "Show Note Durations," and "Show Velocity Lines" to "Yes."

This mode works like the Editable Notation - you mouse click to insert a note, and can drag notes horizontally or vertically, and edit notes by pressing the Mouse while holding the **option** key.

Option key mouse drag of velocity or duration.

There is an additional function available in this mode: **Option+Mouse Drag**. Hold down the **option** key, then place the mouse cursor on the note head and drag it horizontally to the right to set the note's duration. Use the same procedure to set velocity, but drag the mouse vertically from the note head.

Notation Options Dialog Box



Resolution: 4 (sixteenths)
Tick Offset: -4
Transpose: <any>
Transpose (semitones): 0
Clefs Split at: C 4
Chord Vert. Pos.: 5
☑ Show Key Signature
☑ Show Bar/Beat Lines
☑ Show Note Durations
☑ Show Velocity Lines
☐ Use Chord Scale for Enharmonics
Scroll Ahead by: 2 bars
☑ Minimize Rests
☑ Engraver Spacing
☑ Snap to Grid Lines
Duration %: 80
Velocity: 90
Channel #: 1
☑ Play Inserted Notes

Resolution Setting

Band-in-a-Box automatically sets the resolution whenever a Style is loaded. If a style has a triplet feel (such as Jazz Swing or a Shuffle style), then Band-in-a-Box will set the resolution to “3 (swing).” This will ensure that Jazz eighth notes (swing triplets) are handled correctly. When a “straight” style like Bossa Nova is loaded in, Band-in-a-Box will change the resolution to sixteenths notes. This will provide even eight notes. You shouldn't have to change this setting very often, as Band-in-a-Box sets it for you.

The “Resolution” setting determines how the program rounds the note times and durations when translating a track into standard notation. For example, a resolution of 4 will cause the program to round each note and duration to the nearest 16th note when displaying the music (in 4/4 time). A resolution of 3 will cause Band-in-a-Box to round each note to the nearest 8th note triplet (in 4/4 time). A resolution of 2 will cause BB to round each note to the nearest 8th note (in 4/4 time).

> **Tip:** If you're displaying Jazz Swing or Shuffle music that has a triplet feel to the eighth notes, make sure to set the resolution to = 3(swing). This will display the 8th notes and other aspects of Jazz Swing music correctly.

Tick Offset

The “Tick Offset” on the notation options is one of the keys to great looking notation. It accounts for playing that is before or behind the beat. The track is automatically scanned to determine the tick offset so that you don't have to set this yourself. This results in better looking notation.

You may change this setting, but normally Band-in-a-Box will determine the best tick offset automatically.

> **Tip:** The notation of Jazz Swing music will often be improved by a Tick Offset setting of about minus 5. This is because Jazz music is typically played a little after the beat or, in Jazz terms, "laid-back."

Transpose

The Transpose setting lets you adjust the Notation window to display notes either higher or lower than their actual pitches. It includes presets for commonly transposed instruments, with the option to make your own setting in semitones.

For example, if you select Guitar +12 the guitar music will be displayed an octave higher, which is the way guitar music is normally notated.

Clefs Split at

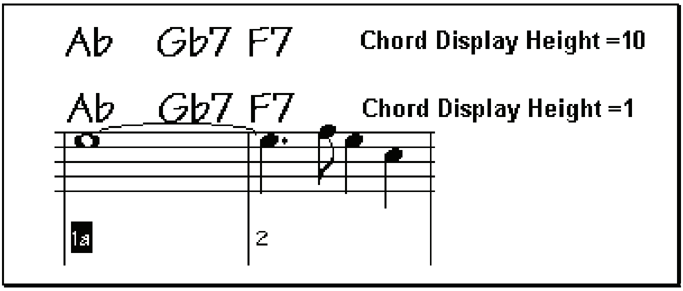
The "Clefs Split" at setting determines the split point for placing notes on the Bass or Treble clef. The default setting is C5, which is middle C. For example, you can use a higher split point, such as C6 if you want some notes up to a G above middle C to be displayed on the bass clef with ledger lines instead of on the treble clef. If the split point is above middle C, and a note in the music is high enough that any of the ledger lines above the bass clef would overwrite the treble clef, the note will be placed on the treble clef.

Chord Vert. Pos

The chord vertical position affects the printout, not the display, it controls how high the chords will be printed above the staff. If set to =5, the chords will be written 5 notes above the top of the Staff (i.e., 5 notes above the F - at high D).

If your piece contains a lot of high notes, then set the chord position to a high setting. If you're using a big font (e.g. 32 point music font size), you should set the chord height to a low value (1 or 2) so it won't be too high and encroach on the staff above.

Default =5 **Range 1 to 10**



Show Key Signature

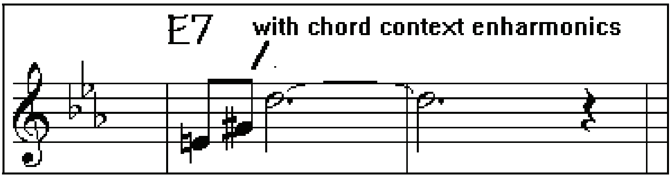
If turned off, you won't have the key signature box displayed on the Notation screen, which will save some space on the screen. Usually set it to true.

Show Bar/Beats/Lines, Show Note Durations, Show Velocity Lines

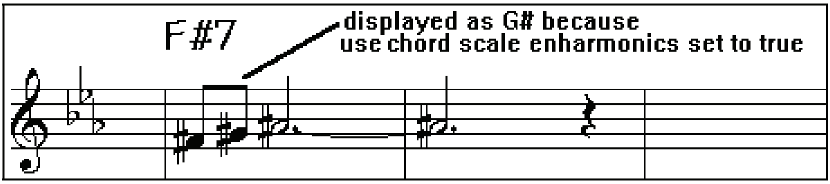
These options are for the Staff Roll mode, and determine which lines will show up. Normally you'll want all of them displayed.

Use Chord Scale for Enharmonics

Band-in-a-Box will automatically use the chord tones (1, 3, 5 and 7) in choosing its enharmonics. If "Use Chord Scale for Enharmonics" is checked, Band-in-a-Box will also use the enharmonics for the passing tones of the chord scale.



For example, on an F#7 chord in the key of Eb, the Ab note is part of the F#7 scale (as a G#, the 2nd of the scale), but is also part of the Eb key of the song. If you want to display based on the chord scale, setting "Use Chord Scale for Enharmonics" will display the note as a G# instead of Ab.



Enharmonics for passing tones are based on the chord if we "Use Chord Scale for Enharmonics."

Scroll Ahead by

The "Scroll Ahead by" option can be set to none, 1 bar, or 2 bars. This is useful if you are reading the music from the Notation as it is scrolling. Since musicians read ahead of the music, it is helpful for the music to scroll ahead. So when the playback is on bar 4, you'll also see bar 5 of the next screen displayed. This feature still shows you the current bar when it is scrolling ahead, so it is useful even if you don't read ahead.

Minimize Rests

The "Minimize Rests" checkbox, when checked, will cause Band-in-a-Box to display the music with minimal rests. Use this setting if notes are displayed as shorter than you intended. For example, if eighth notes are displayed as sixteenth notes because you recorded them staccato.

Engraver Spacing

This is an intelligent option that spaces the Notation to avoid overlapping notation, and accounts for space required by accidentals, rests etc. It should normally be set to "On." The only reason to set it to "Off" would be to speed up the Notation redraws, but then you will see a mathematical spacing, which results in overlapped notes in some situations. It is only operative in (non-editable) Notation mode.

Inserted Note Defaults

- If the Snap to Grid Lines checkbox is checked, the inserted note will be lined up with the closest grid line (quantized). So you don't have to click exactly on the beat to have the note inserted exactly on the beat.
- Duration % is the duration that will be assigned. For example, if a whole note is inserted with a duration of 80%, the note would last 4*80% = 3.2 beats.

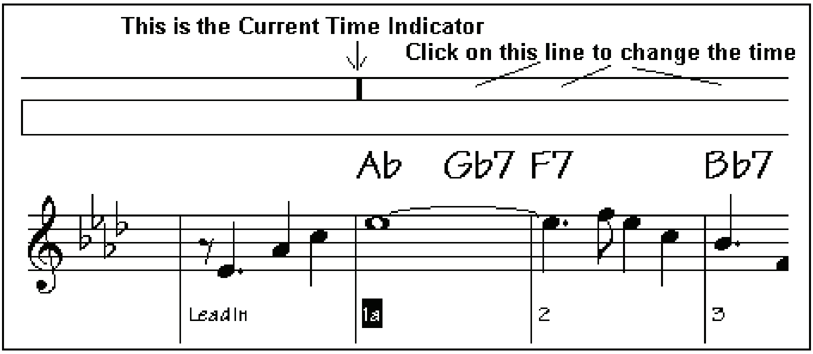
- The Channel # and Velocity settings determine the MIDI channel and velocity of inserted notes.

Play Inserted Notes

If the “Play Inserted Notes” checkbox is checked, notes that you insert will sound briefly as they are inserted. This lets you hear that the note you inserted sounds correct.

Entering Chords Using the Notation Window

This is identical to the operation of the chordsheet. You use the Current Time Indicator (time bar) to see where you are in the bar. Then type in the chords as you do in Band-in-a-Box.


This is the Current Time Indicator
Click on this line to change the time
Ab
Gb7
F7
Bb7
Lead In
1a
2
3

To type the Ab that you see here, type Ab. Then to move to the Gb7 that is on beat 3, press the RIGHT CURSOR Key. To enter an Ab chord on beat 1 and a Db7 beat 2, type Ab,Db7 (i.e. 2 chords separated by a comma).

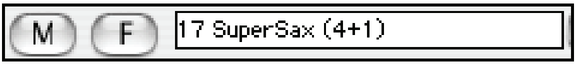
> **Note:** You can also use **Option+Z** or select *Chord Settings* option from the *Edit* menu to enter chords. This pops up a dialog box that lets you type in the chords, and also sets options like pushes, rests, and shots.

Convert Harmony Part to Notation track.

Previously if you added a harmony the harmony parts wouldn't be seen on the notation, you would only see the lead part. Now you can write the harmony part directly to the notation track, so you can see it and print it out, just like any other part.

> **Note:** These features are all described for the Melody track, but apply equally to the Soloist (or THRU) part.

To convert a melody (or Soloist) track to a Harmony, do the following:

1.  Select the Harmony that you want to use.

2. Choose the menu item *Melody | Convert Harmony to Melody Track.*
3. Your harmony will now be written to the track, and you'll get a confirmation dialog.

The harmony may be removed from the track at any time, even after you've saved and re-loaded the song. This is done from the menu item Melody | Remove Harmony (or guitar solo) from Melody Track.

Printing

Lead Sheet Style Printing

Your created songs can be printed out in the style of a lead sheet style. Most songs will fit on 1 page, so your printout will look similar to a standard lead sheet. You can easily make and printout a custom fake book of all of your tunes, and you can easily transpose parts to print out for trumpet /sax players etc. The printout includes title, bar #s, composer, style, and copyright information. Prints using a scaleable True Type font and supports all MAC compatible printers.

A lead sheet usually contains the chords, melody, and lyrics of a song, on a single page if possible. We have kept the concept of Band-in-a-Box using 4 bars per line on the printout since Pop music is usually in 4 bar phrases. This aligns these phrases on the beginning of a new line.

In addition to a lead sheet style printout, you can also print out any part of Band-in-a-Box, such as the Piano part, or Guitar part, to practice your sight reading, or to learn the parts if you are learning to play that instrument.

Printing a song is done by pressing the Print button. This launches the **Print Options** dialog box that lets you view the current settings, and then press the **[OK – Print]** button.

Print out any combination of Chords, Notes, Lyrics, (or blank paper)!

You'll need to choose what to print out (notes, chords, lyrics, bar numbers) and what clefs to include (treble, bass). You can print out the first chorus, last chorus, or the whole song. Margins are available, so you can make a left margin to produce a printout to go into a 3-hole binder for example.

Auto-Fit onto 1 page

Band-in-a-Box will set the # staves per page for you. This will be set when you enter the Print Dialog box, or change the range that you want to print (first /last chorus or whole song). This will be done to try to fit your printing onto 1 page. If you're printing the whole song, it is unlikely that it will fit onto 1 page, so Band-in-a-Box will set to the default 10 staves per page. You can over-ride this setting by typing in the # staves per page that you would like.

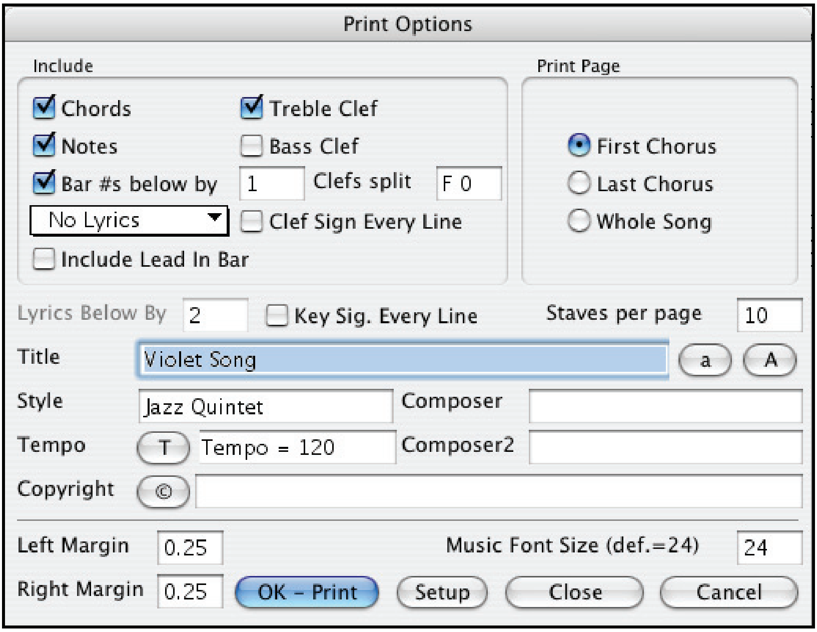
Note: Remember that the title on page 1 takes up 1 stave, so if you choose 10 staves, you will get the title + 9 staves on page 1, and 10 staves on page 2.

Print Options Dialog Box

Include Chords. If selected, this will include the chords of the song on the lead sheet. Remember that you can set the height of the chords relative to the staff in the **Notation Window Settings** dialog box.

Include Notes. If you want only a chord lead sheet with no notes, then turn this off. Otherwise it should be true.

Bar #s below by. Sets the position of the bar numbers below the staff. The range from highest to lowest position is 1 to 7.



☑ Chords
☑ Treble Clef
☑ Notes
☐ Bass Clef
☑ Bar #s below by 1
Clefs split F 0
No Lyrics
☐ Clef Sign Every Line
☐ Include Lead In Bar
● First Chorus
○ Last Chorus
○ Whole Song
Lyrics Below By 2
☐ Key Sig. Every Line
Staves per page 10
Title Violet Song
Style Jazz Quintet
Composer
Tempo Tempo = 120
Composer2
Copyright
Left Margin 0.25
Music Font Size (def.=24) 24
Right Margin 0.25

Lyrics. Lyrics can either be printed above the chords, below the staff, or not printed at all. Normally lyrics are printed below the staff.

Lyrics Below By. Positions the lyrics below the staff, with settings from 1 (highest) to 7 (lowest).

Treble Clef. Normally you will want to include the treble clef. If you're printing out the Bass part, you probably don't want the treble clef.

Bass Clef. For Melodies, you likely won't want the bass clef printed. For other parts (Piano, Bass) you will want the bass clef printed.

Clef split at. This determines where the notation will split the treble and bass clefs. Middle C is C5.

Key Signature Every Line. Default = NO

Most modern fake books don't include the key signature every line. If you would like this to happen, then select this.

Print Range (First Chorus / Last Chorus / Whole Song). You can print the First Chorus, Last Chorus, or the Whole Song. When you change this setting, Band-in-a-Box will reset to auto-fit the printout to one page if possible.

Normally, you'll want to print the first chorus of the song.

You'll want to print the last chorus in a song that has a tag ending, or a song that you want to see the 2 bar ending printed.

The whole song could be printed if you've played differently for each chorus. Use the *Edit | Unfold (Convert to 1 big chorus)* option to make each chorus different.

Include Lead In Bar. If your song has a lead-in (pickup) to bar 1, then make sure you've checked the lead-in. Actually, Band-in-a-Box has set this for you by determining if there are any notes in the lead-in measure. You can over-ride this automatic setting, if necessary.

Staves per page. This determines how many staves will be shown per page. The title takes up 1 stave on page 1, so that if you set the # staves to =10, you will get 9 staves + the title on page 1 and 10 staves on page 2, 3 etc.

Title / Style / Composer / Tempo / Copyright

The title is written in a big font that is underlined and centered.

LIKE THIS

There are [a] and [A] buttons at the right side of the Title field. These change the case of the title. ([A]= UPPER CASE, [a] = Lower Case).

If the title is long (or you're using big margins), then the font size will be reduced, and the font won't be underlined for the title. Titles are limited to 60 characters.

The name of the **Style** that is saved with the song is automatically entered.

Click on the [T] button to insert the current Band-in-a-Box tempo, or type a tempo into the **Tempo** field yourself.

The other fields are for **Composer, Copyright** information. You can get the © symbol by pressing the [©] button.

Left Margin / Right Margin. The left and right page margins are set in inches. For example, you could set the margin to 1.25 inches.

Music Font Size

You can choose any size font you want for lead sheet printout. To change the font size for printout, insert the font point size you would like in the “Music Font Size” box. The larger the number, the bigger the font. The default is 24.

Setup

This launches the setup dialog box for your printer.

Chapter 8: Automatic Music Features

Automatic Songs - “The Melodist”

Feel like composing a brand new song? With Band-in-a-Box you can compose a new song in the style of your choice - complete with intro, chords, melody, arrangement and improvisations, all created by the program! Just pick a “Melodist” and press **[OK]** - the program then automatically generates the intro, chords, melody, and arrangement in the chosen style. It even auto-generates a title for you, to complete your song!

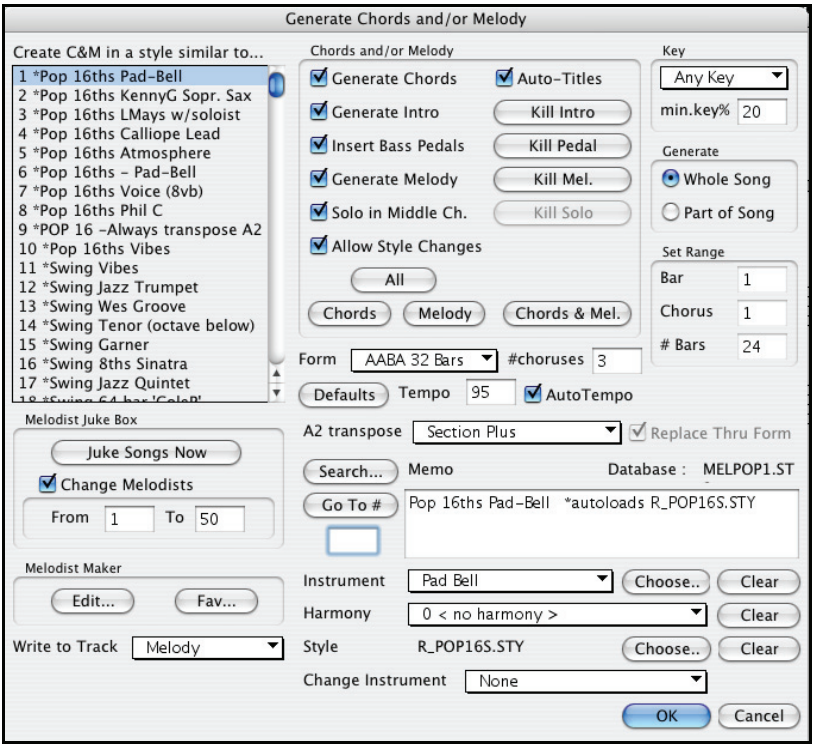
Once the song is generated, the chords and melody may be edited, modified, printed, and saved as a MIDI file as with any other song. And you can auto-regenerate any *part* of the song to modify the composition to your taste. The Melodist will also generate a melody over an *existing* chord progression. A Melodist “Jukebox” mode creates and performs new compositions in succession.

Launching the Melodist

To launch the Melodist, press the [Melodist] button on the main screen, or use the **Shift+F5** hot key.

Generate Chords and/or Melody Dialog

Once you launch the Melodist, you will see the **Generate Chords and/or Melody** dialog. Let's explore the dialog screen.


Generate Chords and/or Melody
Create C&M in a style similar to...
Chords and/or Melody
Key
Kill Intro
Kill Pedal
Kill Mel.
Kill Solo
Generate
Set Range
All
Chords
Melody
Chords & Mel.
Defaults
Melodist Juke Box
Juke Songs Now
Melodist Maker
Edit...
Fav...
Search...
Go To #
Choose..
Clear
Choose..
Clear
Clear
OK
Cancel

1 *Pop 16ths Pad-Bell
2 *Pop 16ths KennyG Sopr. Sax
3 *Pop 16ths LMays w/soloist
4 *Pop 16ths Calliope Lead
5 *Pop 16ths Atmosphere
6 *Pop 16ths - Pad-Bell
7 *Pop 16ths Voice (8vb)
8 *Pop 16ths Phil C
9 *POP 16 -Always transpose A2
10 *Pop 16ths Vibes
11 *Swing Vibes
12 *Swing Jazz Trumpet
13 *Swing Wes Groove
14 *Swing Tenor (octave below)
15 *Swing Garner
16 *Swing 8ths Sinatra
17 *Swing Jazz Quintet

☑ Generate Chords
☑ Auto-Titles
☑ Generate Intro
☑ Insert Bass Pedals
☑ Generate Melody
☑ Solo in Middle Ch.
☑ Allow Style Changes

Any Key
min.key% 20

● Whole Song
○ Part of Song

Bar 1
Chorus 1
Bars 24

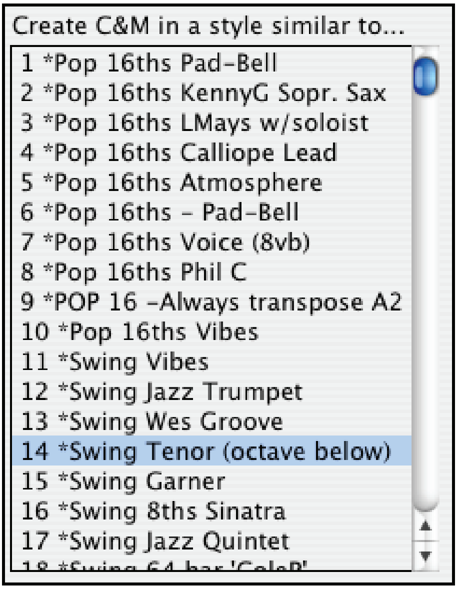
Form AABA 32 Bars
#choruses 3
Tempo 95
☑ AutoTempo
A2 transpose Section Plus
☑ Replace Thru Form

☑ Change Melodists
From 1 To 50

Memo
Database : MELPOP1.ST
Pop 16ths Pad-Bell *autoloads R_POP16S.STY

Instrument Pad Bell
Harmony 0 < no harmony >
Style R_POP16S.STY
Change Instrument None
Write to Track Melody

The left of the screen has the list of the Melodists.

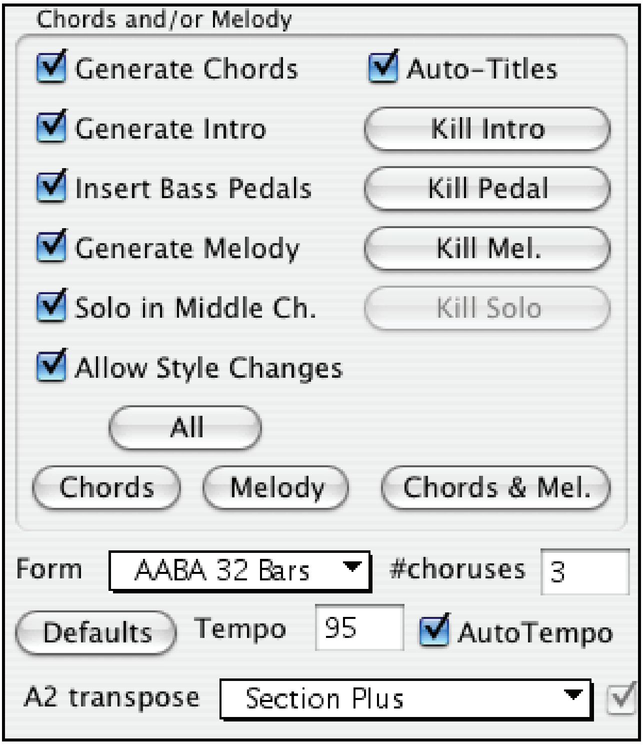


Create C&M in a style similar to...

1 *Pop 16ths Pad-Bell
2 *Pop 16ths KennyG Sopr. Sax
3 *Pop 16ths LMays w/soloist
4 *Pop 16ths Calliope Lead
5 *Pop 16ths Atmosphere
6 *Pop 16ths - Pad-Bell
7 *Pop 16ths Voice (8vb)
8 *Pop 16ths Phil C
9 *POP 16 -Always transpose A2
10 *Pop 16ths Vibes
11 *Swing Vibes
12 *Swing Jazz Trumpet
13 *Swing Wes Groove
14 *Swing Tenor (octave below)
15 *Swing Garner
16 *Swing 8ths Sinatra
17 *Swing Jazz Quintet

In this example, the "Swing Tenor" is selected. This Melodist will generate intro, chords, melody harmony, style, and solos using the group of settings preset with this Melodist. For example, "Swing Tenor" uses "Jazz Easy Style" (J~EASY.Style) and a Tenor Sax patch, and the Melody and Chord settings in the Melody Maker.

Scroll down the list, and pick a Melodist that you'd like to use. Once you have chosen a Melodist, examine the group of settings called "Chords and/or Melody."



Chords and/or Melody

☑ Generate Chords
☑ Auto-Titles
☑ Generate Intro
☑ Insert Bass Pedals
☑ Generate Melody
☑ Solo in Middle Ch.
☑ Allow Style Changes

Form: AABA 32 Bars
#choruses: 3
Tempo: 95
☑ AutoTempo
A2 transpose: Section Plus ☑

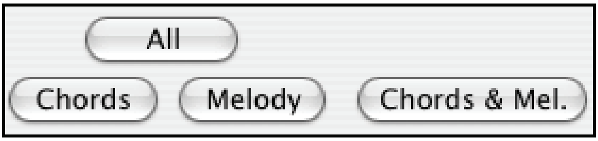
This section determines what aspects of the song are going to be generated.

- If you want to generate **Chords, Melody,** and an **Intro**, make sure that these items are selected.
- If you'd like a Pedal Bass figure during the intro and at the end of sections, select the **Insert Bass Pedals** option.
- Selecting **Solo in Middle Ch.** will generate an improvisation in the middle choruses of the song.
- If you'd like Band-in-a-Box to generate a title for your song select the **Auto-Titles** option.
- The **Allow Style Changes** checkbox, if set, allows a Melodist to load in the style associated with it. If you don't want Melodists to change the current style that you have loaded, then deselect this option.
- The **Auto-Titles** option will generate a new title for the song.
- The **Form** selection box allows you to choose between a song generated with a specific form (AABA 32 bars) or no form. The AABA defaults to 32-bar form, which is the most popular song form.

Note: Melodists may alternatively be set to 64 bars (e.g. Melodist # 18 ColeP 64 bar form). The song "form" refers to the pattern that the verse and chorus repeat. An "AABA 32" form has 4 sections of 8 bars each - the "a" section is the verse and the "b" is the chorus (or bridge) of the song. If you'd prefer for the song to have no form, you could set the song to "no form" This wouldn't be a very musical setting, but might be useful for practicing or ear training.

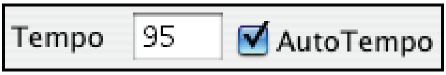
- The **# choruses** setting determines how many choruses of the song form (Melodies) are to be generated. For example, if set to 5, the Melodist will generate 5 choruses, enough for an intro chorus, ending chorus, and 3 Middle Choruses. The **# choruses** setting defaults to the # choruses present in the current song.

Preset Buttons



There are convenient buttons that will set these settings to popular presets. For example, pressing the "Chords & Mel" button will set the checkboxes to Generate Chords & Melody (but not Solos). The "All" button will generate Chords, Melody and Solos. The Chords button sets the options to generate Chords only (no Melody), and the Melody button will set the options to generate only a Melody (no chords) over an existing chord progression.

The **[Defaults]** button sets the Melodist settings back to Defaults.



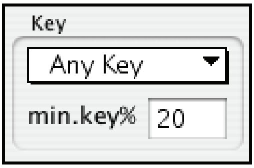
Tempo 95 ☑ AutoTempo

The Tempo setting determines the Tempo of the song, and defaults to the current tempo of the previous song. If "Auto-Tempo" is checked, the tempo will be set by the tempo range stored with the Melodist. For example, if a Melodist is called "Fast Waltz," it would have a fast tempo range stored inside the Melodist and the song would be generated at a fast tempo if the "auto-tempo" option is set.

A2 transpose Section Plus

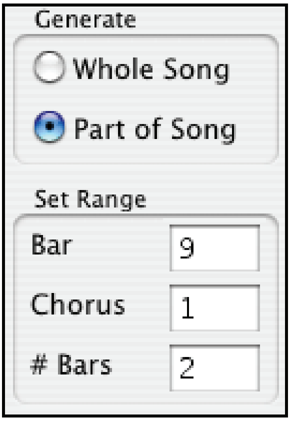
In songs with an AABA form, it is common for the second “a” section to be transposed. For example, the first “a” section might be in the key of Eb, and the second would be transposed up to the key of Gb. Melodists store these settings, and some Melodists are set to transpose the A2 sections. If you don't want to allow Melodists to transpose the form in this way, set the A2 transpose to none.

If set to “section plus” it will transpose the A2 section, and might transpose 2 bars early or 2 bars late. The song will only be transposed if the particular Melodist is set to transpose the section.


Key
Any Key
min.key% 20

The **Song Key** area determines the key for the song. If set to **Any Key**, the program will randomly pick a key for the song, weighed more heavily toward the popular keys like C and F.

The **Minor Key %** setting determines what % of songs would be generated in minor keys (vs. major keys). If set to 20, then 20% of the songs would be generated in minor keys. You can also set the Song Key Pop-up to a specific key, or set it to use the current key of the previous song.


Generate
○ Whole Song
● Part of Song
Set Range
Bar 9
Chorus 1
Bars 2

The next section of the Melodist Screen allows you to select whether you want to generate the “Whole Song” or just part of the song. If you select part of the song, you can specify which bar and chorus to start at, and how many bars to generate. An easy way to set the range of bars is to select the bars by dragging the mouse over the chord area prior to launching the Melodist dialog. Then the “Generate” form will be automatically set to “Part of Song” and the range of bars will be set to the selected area.

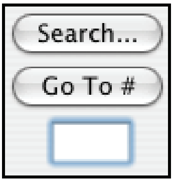
If you were generating a song from scratch, you'd want to set “Generate Whole Song.” After you listen to the song, you might want to improve on a certain section of the song (say bars 5 and 6 of the first A section). To do this, from the chordsheet window, select bars 5 and 6, and press the Melodist button again.

You'll notice that the “Generate Part of Song” radio button is set, with the range set to bar 5 and 6. Pressing OK at this point will cause only bars 5 and 6 to be regenerated, preserving the rest of the song. This allows you to repeatedly generate/re-generate parts of the melody and/or chords until you get the Melody/Chord progression that you're looking for!

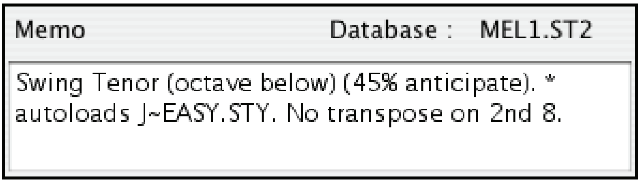
☑ Replace Thru Form

If you have set the Melodist to “Generate Part of Song” this would (in the example above) generate only bars 5 and 6 of the song form (in the A section of an AABA form). If the form of the song were AABA, you'd normally want the regenerated section to be repeated throughout the form, in all of the “a” sections. The Replace Thru form will set the Melodist to copy the generated bars 5 and 6 to the other “a” sections (bars 13, 14 and 29, 30).

If you'd like to remove the current Intro, Melody or Soloist Track, press the [Kill Intro], [Kill Melody] or [Kill Soloist] button.



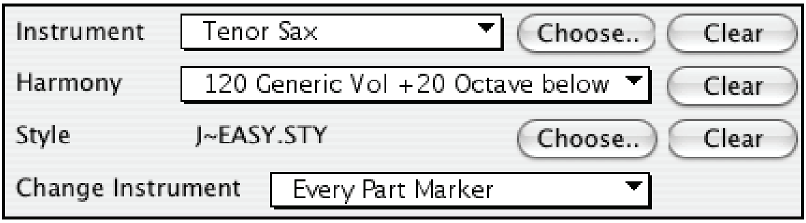
You can press the **Search** button and then type in part of a Melodist name, memo, style name or other text associated with a Melodist. This will then cause the Melodist selection to change to the next item containing the text. Similarly, you can type in a number of a Melodist and press the [**Go To** #**]** button.



Memo Database : MEL1.ST2

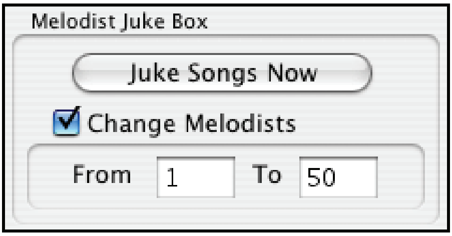
Swing Tenor (octave below) (45% anticipate). * autoloads J~EASY.STY. No transpose on 2nd 8.

The Memo area displays a Memo for the current Melodist, as well as the name of the database (e.g. Melody1.ST2) that the Melodist is based on.



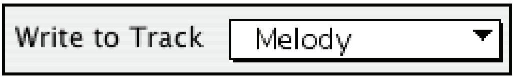
Instrument: Tenor Sax
Harmony: 120 Generic Vol +20 Octave below
Style: J~EASY.STY
Change Instrument: Every Part Marker

Melodists can store patch and harmony settings, and these are displayed in the patch area of the Melodist selection screen. You can also set the instrument to change each chorus (for example from vibes to guitar to piano). You can over-ride the settings of the current Melodist and choose your own patch, harmony and change instrument settings in these controls.



☑ Change Melodists
From 1 To 50

The Melodist Jukebox will continuously generate new songs, and play them in jukebox fashion. You can set the range of Melodists to include in the jukebox (using the From…To settings) or keep the Jukebox on the same Melodist by de-selecting “Change Melodists.” To Launch the Melodist Jukebox, press [Juke Songs Now] (**option+j**).



Write to Track: Melody

Normally you'd want the Melodist to be written to the Melody track. If you'd prefer the Melody to be written to the Soloist track (e.g. for a counter melody) then set the ‘Write to Track” setting to Soloist.

The favorites button allows you to pick a Melodist that you've used recently.

Editing Melodists

Melodist Maker
Edit...

If you'd like to create your own Melodists, or permanently change the settings of existing Melodists, press the[Edit…] button to launch the Melodist Maker, which is described in detail elsewhere.

Using the Melodist

Generating Complete Songs

Here are some ways that you can use the Melodist by generating complete songs.

- The most obvious use of the Melodist is that you can generate an entire song – complete with intro, chords, melodies, full 5 part instrument arrangement, pedal bass figures, solo improvisations and even an automatic title. You can customize the song to your liking, regenerate any of the elements (chords, melody etc.), or any part of the song until you “get it right.” Either way, the end product is a complete song. What a great compositional and educational tool!
- **Sight Reading:** You can put the Band-in-a-Box Melodist in Jukebox mode, so that it is continually generating and playing new songs in succession. By displaying the Melody track in Notation, you can then sight-read along with the Melody. Since the melodies are unique, this is the ideal type of sight-reading practice; playing along to music that you haven't heard before.
- **Ear Training:** Play along with the Melodies and chords that the program is generating, without looking at the music. Since Band-in-a-Box is always using intelligent chord progressions and melody phrasing that a professional would actually use, you are learning to recognize chord progressions and melody phrases that you will encounter in real playing situations.
- **Guitarists can extend the 'Sight Reading' concept** by just watching the on-screen guitar fretboard play the melody notes. If a student were watching his teacher reading music, he would watch the guitar not the sheet music. This is because guitar is a very visual instrument. Similarly, you may prefer to watch the on-screen guitar instead of the notation.

Generate Less than a Complete Song

Here are ways that you can use the Melodist short of generating a full song:

- **Auto-generate / regenerate / remove an intro** for an existing song. You can learn from the intelligent chord progressions that are generated to lead in to the first chord of the song.
- **Auto generate pedal bass patterns over existing songs**, to add tension/release effect to your Band-in-a-Box arrangements.
- **Generate chords only, and then compose** your own melody by playing or singing along with the chord progression. This can help composers to write new songs by starting them off with a chord progression that they might not ordinarily use. And if you're stuck at a certain bar, see what BB will generate/regenerate as a melody for that section.
- **Generate chords only, and practice** playing your musical instrument along with the chord progressions. Print out the generated lead sheet of chords so that you can

see the chords easily on the music stand. Working with new chord progressions is useful to “get-out-of-a-rut” in your practicing by playing new chord progressions. You can also improve your harmony ear training, by figuring out the chords as they are being played, without looking at the chord symbol display.

- **Generate Melodies only,** over existing chord progressions.

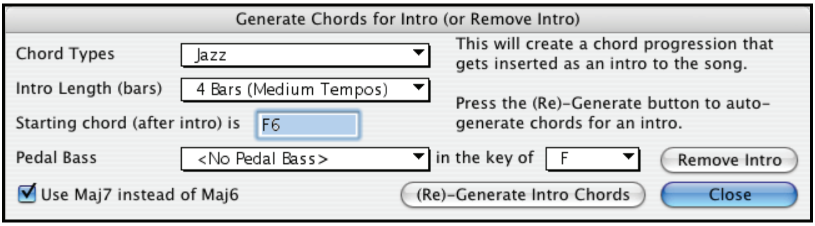
Using Melodist Jukebox

Use the versatile Melodist Jukebox feature to:

- Generate Songs (Chords & Melodies) in succession.
- Generate Solos only over generated chord progressions.
- Generate Solos over the same chord progression (to practice blues soloing for example).

Automatic Intros

The Melodist will automatically generate an introduction for the songs it creates. It is also possible to generate an introduction for any song from the *Edit | Intro Bars Auto-Generate* menu option (**Ctrl+Shift+B**).



Generate Chords for Intro (or Remove Intro)

Chord Types: Jazz

Intro Length (bars): 4 Bars (Medium Tempos)

Starting chord (after intro) is F6

Pedal Bass: <No Pedal Bass> in the key of F

☑ Use Maj7 instead of Maj6

This will create a chord progression that gets inserted as an intro to the song.

Press the (Re)-Generate button to auto-generate chords for an intro.

This will create a chord progression that gets inserted as an intro to the song, based on the optional settings you choose.

Chord Types can be Jazz or Pop.

Intro Length can be 2, 4 or 8 bars to suit the tempo of the song.

Starting Chord (after intro) is lets the intro lead in to the song correctly.

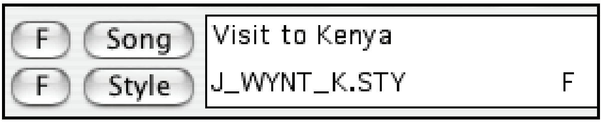
Pedal Bass has a list of pedal bass options, based in the key entered in the box.

Press the [(Re)-Generate Intro Chords] button to auto-generate chords for an intro.

Press the [Remove Intro] button to remove the intro from the song.

Automatic Song Title Generation

The Melodist will optionally give a title to the songs it writes. Song titles can also be generated on demand with the *User | Auto-Generate Song Title* menu command (**Ctrl+Shift+S**). The song title will appear in the Title window.



Visit to Kenya

J_WYNT_K.STY F

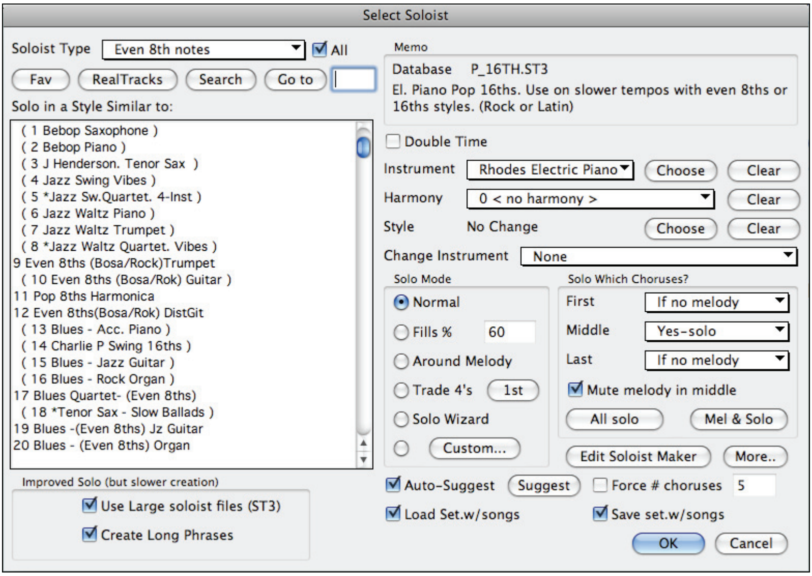
Repeat the Auto-Generate Song Title command until the program comes up with a suitable title for your song. Band-in-a-Box will keep generating new titles for as long as it takes to get the right one.

Automatic Solo Generation – "The Soloist"

Pick any song or chords in any style, and choose a "Soloist." Band-in-a-Box then creates and plays a professional quality solo in the style of your choice. In addition to great Band-in-a-Box accompaniment, you can hear sensational solos as well - showing you exactly what notes are played. Choose from "soloists" in a style similar to great Jazz musicians such as Django Reinhardt, John Coltrane, Country/Pop soloists and others, or create your own soloists using the "Soloist Maker."

Select a Soloist

To select a pre-made Soloist, click on the **[Soloist]** button on the toolbar, press **Shift+F4**, or choose *Soloist |Generate and Play a Solo*. This will launch the **Select Soloist** dialog.


Select Soloist

Soloist Type: Even 8th notes ☑ All

Memo
Database P_16TH.ST3
El. Piano Pop 16ths. Use on slower tempos with even 8ths or 16ths styles. (Rock or Latin)

Solo in a Style Similar to:
(1 Bebop Saxophone)
(2 Bebop Piano)
(3 J Henderson. Tenor Sax)
(4 Jazz Swing Vibes)
(5 *Jazz Sw.Quartet. 4-Inst)
(6 Jazz Waltz Piano)
(7 Jazz Waltz Trumpet)
(8 *Jazz Waltz Quartet. Vibes)
9 Even 8ths (Bosa/Rock)Trumpet
(10 Even 8ths (Bosa/Rok) Guitar)
11 Pop 8ths Harmonica
12 Even 8ths(Bosa/Rok) DistGit
(13 Blues - Acc. Piano)
(14 Charlie P Swing 16ths)
(15 Blues - Jazz Guitar)
(16 Blues - Rock Organ)
17 Blues Quartet- (Even 8ths)
(18 *Tenor Sax - Slow Ballads)
19 Blues -(Even 8ths) Jz Guitar
20 Blues - (Even 8ths) Organ

☐ Double Time
Instrument: Rhodes Electric Piano
Harmony: 0 < no harmony >
Style: No Change
Change Instrument: None

Solo Mode
● Normal
○ Fills % 60
○ Around Melody
○ Trade 4's 1st
○ Solo Wizard
○ Custom...

Solo Which Choruses?
First: If no melody
Middle: Yes-solo
Last: If no melody
☑ Mute melody in middle

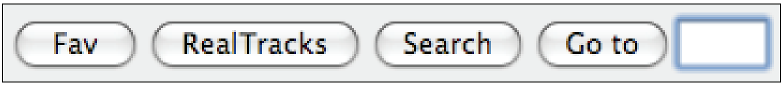
Improved Solo (but slower creation)
☑ Use Large soloist files (ST3)
☑ Create Long Phrases

☑ Auto-Suggest
☐ Force # choruses 5
☑ Load Set.w/songs
☑ Save set.w/songs

Now, select the *type* of Soloist ("Soloist Type" list box) and choose the appropriate style. This will bring up a list of Soloists in that style. Then, simply choose which one you would like to hear and what instrument you would like the Soloist to play.

☑ All

When the "All" box is checked, all soloists will be displayed but those that do not conform to the Soloist Type box will be in parentheses. If this box is not checked, only Soloists that conform to the Soloist Type selection will be displayed.



The **[Fav]** button opens a Favorite Soloist list of the fifty most recently used Soloists, with the most recent at the top.

The **[RealTracks]** button moves the Soloist list to #361, which is the start of the RealTracks Soloists. These are Soloists that are audio, not MIDI. Soloists generated with RealTracks are saved with the song, so you will hear the RealTracks play the same solo when you reload the song.

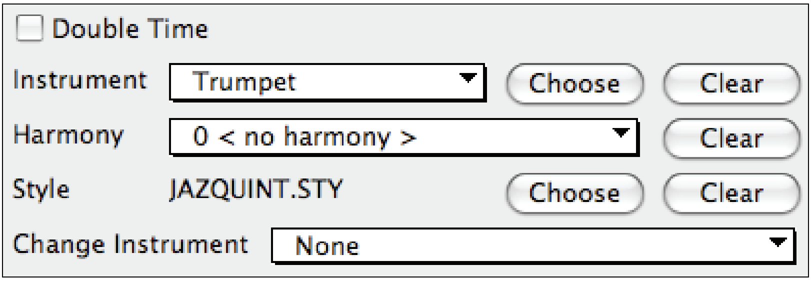
When you generate a solo using RealTracks, Band-in-a-Box will remember this, and when you go to save the song, Band-in-a-Box will ask you if you want to save that solo (and thereby freeze the Soloist track). If you say yes, then the solo will play instantly the same way when the song is reloaded. Of course, you can freeze the Soloist track yourself at any time. Note that only one solo can be saved. You can't generate a bunch of different segments of solos; only the last one will be saved.

Use the **[Search]** button to search the Soloist titles and memos. Check the "All" button to search all Soloists, otherwise only the type selected will be searched.

[Go to] will go to the specific Soloist number that you enter in the box.

The "Memo" has information about the selected Soloist and notes about using it.

There are additional settings that let you customize the solo.



☐ Double Time

Instrument: Trumpet

Harmony: 0 < no harmony >

Style: JAZQUINT.STY

Change Instrument: None

When "Double Time" is checked, the Soloist will play twice as many notes in a given space of time. This is useful for ballads or other tunes with slower tempos.

The solo instrument is set by default according to the selected Soloist, but you can override that instrument by clicking on the list box and choosing from the General MIDI patch list.

The **[Choose]** button opens a list of instruments that typically play in the same register as the default instrument. You can choose a new solo instrument from the list.

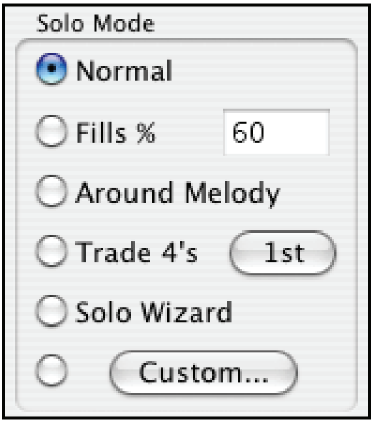
[Clear] will clear the default or chosen solo instrument, useful if you want to keep a previously used solo instrument.

Some Soloists have a harmony assigned. You can use this setting to override the selection or to add a harmony of your own choosing. Use **[Clear]** to remove the harmony.

If a selected Soloist autoloads a new style, that style will be displayed here. You can **[Choose]** to load a new style with the selected Soloist, or you can **[Clear]** the selection so that no style is loaded.

"Change Instrument" determines if and how frequently the Soloist instrument will change. This could be each chorus, every part marker, every substyle change, or every 4, 8, 16, or 32 bars.

Solo Modes



Solo Mode

● Normal

○ Fills % 60

○ Around Melody

○ Trade 4's 1st

○ Solo Wizard

○ Custom...

As well as the normal mode of soloing for a number of choruses while the melody is silent, the Soloist has several other modes.

For example, Fills will "noodle" over the changes for a percentage of time. Other modes are Solo Around Melody, Trade 4s, Solo Wizard, and Custom Solo for a Specific Range of Bars.

Around Melody option.

This option for the Soloist part creates a solo around the melody, that is, at times when the melody is silent. To solo around the melody, do the following:

1. Open up a song that has a melody, preferably a sparse melody with some space in it that a Soloist might be able to "jump in."
2. Press the Soloist button. Select the Solo Mode "Around Melody."
3. Set the Soloist to play in All Choruses, and uncheck the "Mute Melody in Middle" option.
4. Press [OK] and the solo will be generated, playing riffs at times when the melody isn't playing.

> **Tip:** For added effect, add a guitar chord solo to the Soloist part using the Chord Solo button on the Guitar and choosing Solo as the destination. Or simply choose a Guitar Harmony like 32 J Pass.

Trade Fours Soloing

Band-in-a-Box can generate the first four or the second four bars. "Trading fours" refers to a solo lasting four bars, usually followed by a different melodic solo (or drum solo) for the next four bars. It's fun to solo along with Band-in-a-Box in 4's mode, letting the computer solo for four bars, followed by your solo.

○ Trade 4's 1st

In the Select Soloist dialog, you can click on the button beside the "Trade 4's" radio control to select whether you want the first four bars or the second four bars. If set to 1st, the soloist will take bars 1-4, 9-12, etc. And if set to 2nd, it will solo on bars 5-8, 13-16, etc. The fours are based on the beginning of the chorus, not the first bar of the song.

You can generate four bars trading off with each other in two ways. The easiest way is to choose the Normal Solo mode, and select the "Change Instrument Every 4 bars" option. This results in different instruments taking four bar solos.

Change Instrument: Every 4 bars

Another method is to choose the trade 4's option, generate 4's using the first setting, and then choose *Soloist | Edit Soloist Track | Swap Melody and Soloist Track*, and then generate a solo again, using the second set of four bars. This will result in 4's with one track on Melody and the other on the Soloist track.

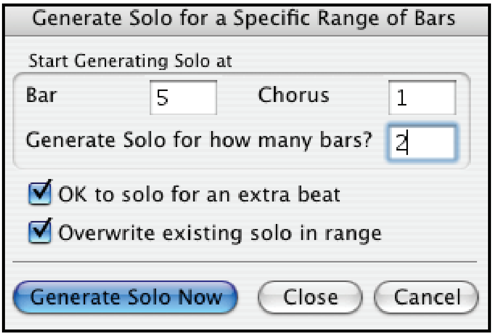
Solo Wizard

Additionally, you will find another great feature in the Solo mode list, the "Solo Wizard." With this mode selected, the program will play correct notes in the style of the current Soloist as you play notes on the MIDI or QWERTY keyboard,

Beyond impressing your friends with your newfound improvisational prowess, this feature has practical implications as well. For example, you can concentrate on practicing your solo phrasing and playing in time without concerning yourself with which notes to play. Band-in-a-Box will supply the correct notes.

Tip: The Soloist will use the velocities you play or pick its own, depending on the setting in the **Soloist Prefs** "Use MIDI Volume for Soloist Wizard" checkbox.

Custom Solo Generation



Generate Solo for a Specific Range of Bars

Start Generating Solo at

Bar: 5 Chorus: 1

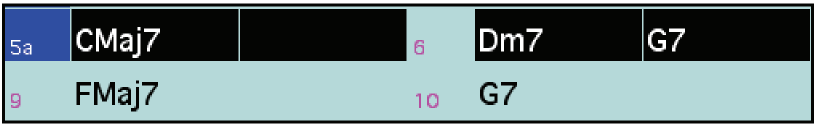
Generate Solo for how many bars? 2

☑ OK to solo for an extra beat

☑ Overwrite existing solo in range

You can redo any part of the solo that you don't like with the ability to generate and regenerate parts of the solo. There is a **[Custom…]** button on the **Select Soloist** dialog. This launches a custom solo dialog to allow you to set a range for the solo.

Tip: You can have these values preset to the values you'd like by first selecting the range of bars that you'd like from the Chordsheet screen, and then clicking on the Soloist button.



5a	CMaj7		6	Dm7	G7
9	FMaj7		10	G7	

Usually soloists end a little after a bar end –i.e. they play a couple of extra notes. Setting the "**OK to solo for an extra beat**" will allow this.

If you want to overdub a solo and have multiple solo tracks going at once, de-select "**Overwrite existing solo in range.**"

Once you press the [**Generate Solo Now**] button, the portion of the solo that you have selected will be generated. The song will then start playing two bars before the new part, so you can quickly hear the new solo.

Remember that the custom solo generation can be used with different soloists, so you can use a "Tenor Sax Jazz" soloist for a few bars, and then insert a custom "Bluegrass Banjo" soloist for four bars and so on.

1a	C/Ab	2	C/Bb

Soloing over Slash Chords

The Soloist analyzes slash chords (like C/Bb) to determine the best scale type to use (e.g. Bb Lydian). There's nothing you need to do, this function happens automatically behind the scenes.

Editing Soloists

Edit Soloist Maker

If you'd like to create your own Soloists, or permanently change the settings of existing Soloists, you can press the **[Edit]** button to launch the Soloist Maker, which is described in detail elsewhere.

Tutorial: Using the Soloist Feature

- Generate a Soloist and practice the solo by looping it, slowing it down, or printing it out, until you can perform a great solo *on any chord changes!*
- Generate a Soloist and attach a Harmony such as “Big Band Brass” to create phenomenally quick and interesting Big Band Arrangements *automatically*. Generate a standard MIDI file or **print** them out for you and your friends.
- Have the Soloist play a solo according to your accompaniment and arrangement.
- Trade 4's with the Soloist (you solo for 4 bars, BB solos for 4 bars, etc.).
- Concentrate separately on different aspects of your playing with assistance from the “Wizard.” From soloing with proper phrasing and “feel” (and the best notes) to *accompanying* a soloist with confidence and authority.
- Use the Soloist track to record another part in addition to the Melody and other parts provided by Band-in-a-Box.
- Generate a Soloist on chords/keys that you would like to practice. For example, if you want to work on your II-V7-I progressions, you can just type the chords you want, and generate a solo to play over those changes. As the solo plays, you see the notation, you can sight read along. Pressing the “Loop Screen” checkbox on the notation will loop the notation the screen so you can master each 4 bar phrase (II-V-I) and then move ahead to the next one!

A Few Technical Notes on the Soloist.

1. The Soloist has its own separate channel and settings. But when the Soloist uses a *Harmony*, it becomes linked to the Thru Harmony channels and settings. Since we are already using 12 of the available 16 MIDI channels in Band-in-a-Box, we didn't want to use up another 2 channels on dedicated Soloist Harmony channels. So if you want to hear a Soloist with harmony, use the THRU Harmony settings. In other words, wherever a THRU harmony is selected, the Soloist part will use the THRU Harmony settings.
2. We have designed the Soloist **not to** repeat any solo ideas so that the solos are always fresh, with new ideas forming and playing all the time. As a result, we have included a *Refresh Soloist* menu item under the *Soloist* menu that, when selected, will allow the Soloist to “think about” all of its musical notions again. Choosing the “Refresh Soloist“ option (**Shift+F7**) is like telling the soloist “It's OK, you can play whatever you like, even if it's something that you played 5 minutes ago.”
3. The Soloist menu contains many options. It has all of the same editing options found in the Melody menu, so you can treat the Soloist track as a 2nd melody track. Even if you don't plan to use the Automatic Soloist feature, you can just use the Soloist track as a 2nd track for counter melodies, overdubs etc. The result; two

melody tracks, two solo tracks, or one melody and one solo track all at your disposal for any song, without having to resort to an outboard sequencer.

Automatic Guitar Chord Solos – "The Guitarist"

With Band-in-a-Box, you can generate a guitar chord solo for any melody. Band-in-a-Box will intelligently arrange the melody into a guitar chord solo by inserting real guitar voicings throughout the piece. You can select from among many Guitarists to create your arrangement. And you can define your own Guitarists, choosing parameters such as strum speed, types of voicings (Pop/Jazz), embellishments, and many more. **You can easily make and learn a professional quality guitar chord solo to your favorite song!**

Generate a Guitar Chord Solo

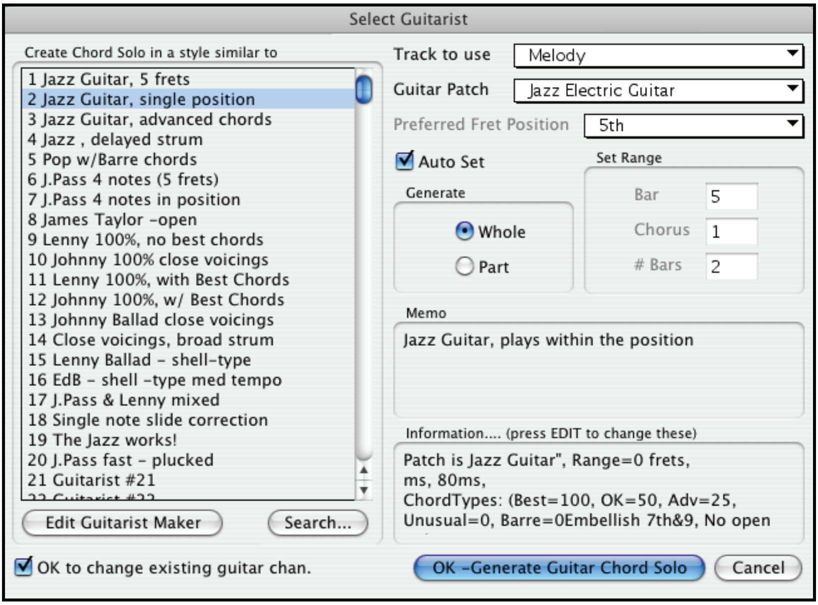
Load in a song with a melody in it. We suggest the song GIT_TEST that should be in your Songs folder. If it isn't there, choose the song "Old Folks at Home" or any other song with a melody.

Guitar
Ch. Solo

Open the Guitar window (**Ctrl+Shift+G**). Launch the Chord Solo function with the **[Ch. Solo]** button, or select *Melody | Generate Chord Solo*.

Select Guitarist Window.

Once you press the Chord Solo button, you'll see the **Select Guitarist** window.



Create Chord Solo in a style similar to

1 Jazz Guitar, 5 frets
2 Jazz Guitar, single position
3 Jazz Guitar, advanced chords
4 Jazz , delayed strum
5 Pop w/Barre chords
6 J.Pass 4 notes (5 frets)
7 J.Pass 4 notes in position
8 James Taylor -open
9 Lenny 100%, no best chords
10 Johnny 100% close voicings
11 Lenny 100%, with Best Chords
12 Johnny 100%, w/ Best Chords
13 Johnny Ballad close voicings
14 Close voicings, broad strum
15 Lenny Ballad - shell-type
16 EdB - shell -type med tempo
17 J.Pass & Lenny mixed
18 Single note slide correction
19 The Jazz works!
20 J.Pass fast - plucked
21 Guitarist #21

Track to use: Melody

Guitar Patch: Jazz Electric Guitar

Preferred Fret Position: 5th

☑ Auto Set

Generate: ● Whole ○ Part

Set Range: Bar 5, Chorus 1, # Bars 2

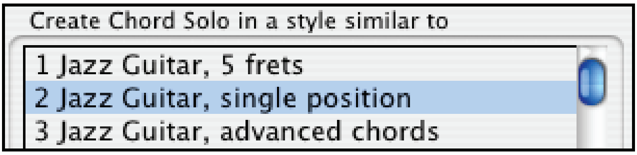
Memo: Jazz Guitar, plays within the position

Information.... (press EDIT to change these)
Patch is Jazz Guitar", Range=0 frets,
ms, 80ms,
ChordTypes: (Best=100, OK=50, Adv=25,
Unusual=0, Barre=0Embellish 7th&9, No open

☑ OK to change existing guitar chan.

Here are the steps needed to generate your Chord Solo:

1.

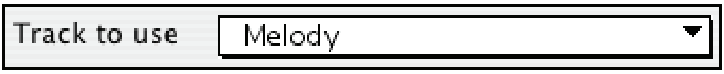


Create Chord Solo in a style similar to

1 Jazz Guitar, 5 frets
2 Jazz Guitar, single position
3 Jazz Guitar, advanced chords

Select the Guitarist to Use. In the main list at the left of the Window, you see the list of Guitarists that is already defined. For example, you can see that Guitarist #2 is called "Jazz Guitar, single position." That will create chord solos that stick to a single position on the guitar neck whenever possible.

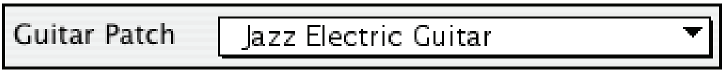
2.



Track to use: Melody

Select Melody or Soloist track. You'd normally want the Guitar Chord solo to be written to the Melody track, but you can also select the Soloist track as the destination.

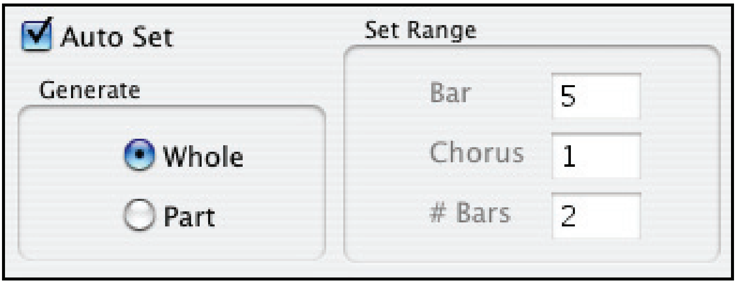
3.



Guitar Patch: Jazz Electric Guitar

Confirm the Guitar Patch Selection. The Guitarist that you pick (see item #1) will already have chosen the guitar patch to use, but you can override it with this setting.

4.



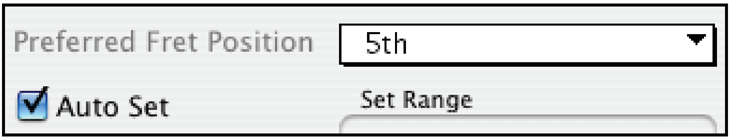
☑ Auto Set

Generate: ● Whole ○ Part

Set Range: Bar 5, Chorus 1, # Bars 2

Select the Range of the song to use. You can either generate a chord solo for the whole song, or just a region of the song. In either case, remember that you need to have an existing melody to work with. You can use the Melodist to generate a melody if you don't have one.

5.



Preferred Fret Position: 5th

☑ Auto Set

Select the Main Guitar Position to use. Band-in-a-Box has a setting called "Auto Set" that will set the main guitar position for the solo for you, based on the key signature. For example, in the key of C, Band-in-a-Box will choose the 5th position as the best position for the chord solo to be played. You can override this. For example, if you wanted the solo to be in the 12th position you could de-select the "Auto-Set" and then set the guitar position to 12th position.

6.

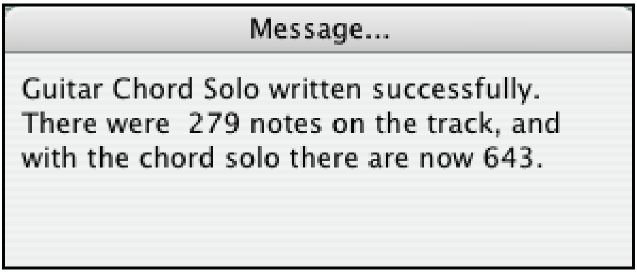
☑ OK to change existing guitar chan.

Change Guitar channel. In case you already have a guitar track that has guitar channels (for example if it was already played on a guitar controller as a single string guitar part), then you might want to tell Band-in-a-Box not to change the guitar positions of the notes that it finds. Normally you'd want to set "OK to change existing guitar channels" to true.

7.
OK –Generate Guitar Chord Solo

Press [OK] to generate the Guitar Chord Solo.

You'll now see a message box confirming that a chord solo has been added.

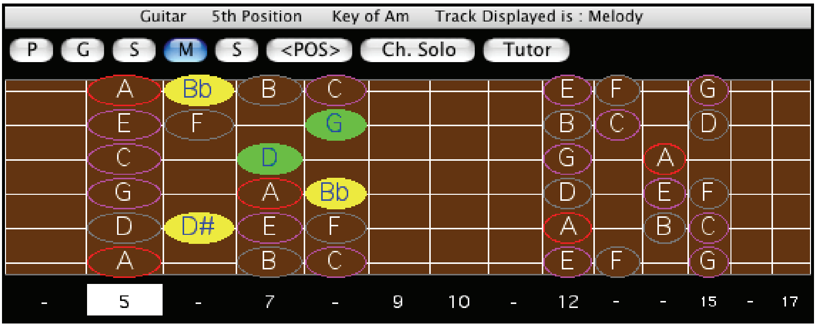


Message...

Guitar Chord Solo written successfully. There were 279 notes on the track, and with the chord solo there are now 643.

Playing the Guitar Chord Solo

The playback will begin automatically, and you'll see the guitar voicings on the guitar neck. For example, at Bar 8, the chord is a C#dim and Band-in-a-Box has voiced a Bb melody note with a 4-note guitar voicing of Bb, E, C#, and G.


Guitar 5th Position Key of Am Track Displayed is : Melody
P G S M S <POS> Ch. Solo Tutor
A Bb B C E F G
E F G B C D
C D G A
G A Bb D E F
D D# E F A B C
A B C E F G
- 5 - 7 - 9 10 - 12 - - 15 - 17

This particular solo will be played in a single position, because those are the parameters of this particular guitarist. Other Guitarists will play in a range of positions (e.g. Guitarist #1), or in open position (e.g. Guitarist # 8).

As you listen to the solo, you'll notice the following:

1. Some of the notes are left as melody, and some are assigned to chords.
2. Wide varieties of guitar chords are used, including some advanced chords. All of them are popular chords played by real guitarists – there are no *theoretical* chords.
3. The chords are strummed, to simulate a real guitar player.

4. The Track Type for the Melody has been set to Guitar, and the MIDI file will be saved with the Guitar Channels (11-16) preserved which preserves the fret positions.

> **Note:** All of these items can be customized in the Guitarist Maker, which is launched by the [Edit...] button in the **Select Guitarist** dialog.

Redo Part of the Solo

Let's redo part of the solo at a higher fret position. This particular song GIT_TEST.MGU has 6 choruses, and the last 3 choruses have a much higher range of soloing. Let's redo that part of the solo, using a higher fret position. We'll press the [Ch. Solo] button again, de-select the auto-set position button, and choose the 12 position. Since we only want to regenerate this for the choruses 4 to 6, we set the range to "Part of Song" and the range to start at chorus 4, bar 1, and range of 96 bars. This will rewrite the solo, by first removing the existing guitar chord solo (if any) and then generating a new one.

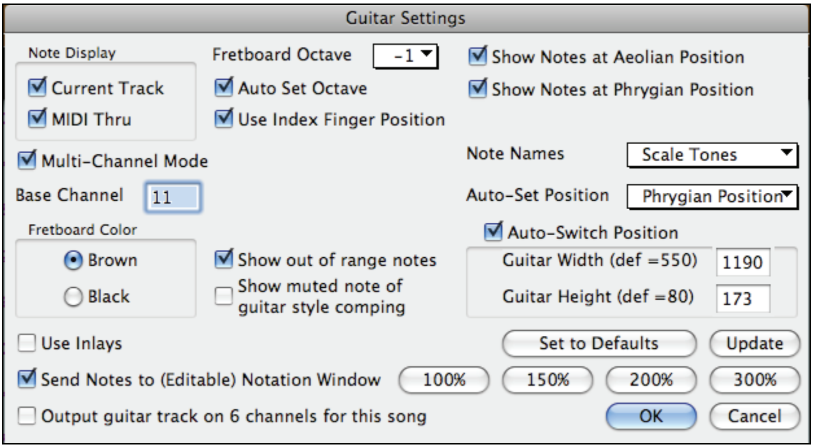
> **Technical Note**: Since some of the guitarists can be assigned to strum the chords in a delayed fashion, if you repeatedly re-generate the solo, the melody will become more and more delayed. The solution(s) would be to choose *Edit | Undo Solo* prior to re-generating the solo, or picking a Guitarist that doesn't delay the strum. The Strum delay status is indicated on the "Info" panel of the Select Guitarist screen.

Saving the Guitar Chord Solo

Once you have generated a Guitar chord solo it becomes part of the notation track. You can edit it like any other part by deleting/inserting notes, etc.

The solo will be saved with the song (MGU) and exported to a MIDI file, with the string positions intact (because we use channels 11 to 16 for the Guitar part). You can remove the solo at any time, even after the solo has been saved/reloaded, by choosing *Melody | Remove Harmony (or guitar solo) from Melody Track.*

Guitar Settings



Guitar Settings

Note Display
☑ Current Track
☑ MIDI Thru

Fretboard Octave: -1
☑ Auto Set Octave
☑ Use Index Finger Position

☑ Show Notes at Aeolian Position
☑ Show Notes at Phrygian Position

☑ Multi-Channel Mode
Base Channel: 11

Note Names: Scale Tones
Auto-Set Position: Phrygian Position
☑ Auto-Switch Position

Fretboard Color
● Brown
○ Black

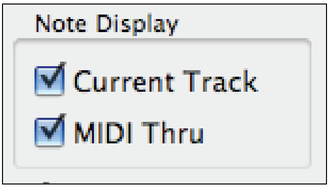
☑ Show out of range notes
☐ Show muted note of guitar style comping

Guitar Width (def =550): 1190
Guitar Height (def =80): 173

☐ Use Inlays
☑ Send Notes to (Editable) Notation Window
☐ Output guitar track on 6 channels for this song

The **Guitar Settings** dialog allows you the ability to adjust various parameters on the on-screen guitar fretboard so that music can be displayed effectively (and easily) on this window, regardless of the original instrument intended for the track data. It also offers the ability to enter notation using the on-screen guitar, and to play back track data in specific fretboard positions for educational and sight-reading purposes.

Note Display Options

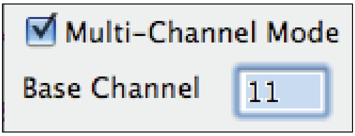


Note Display

☑ Current Track

☑ MIDI Thru

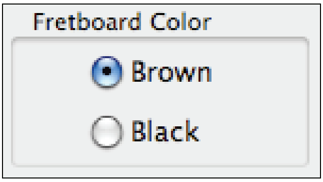
If **MIDI Thru** is selected (default = On), the Guitar will display the music played on a MIDI keyboard. If **Current Track** is selected (default = On), the current track will be displayed



☑ Multi-Channel Mode

Base Channel 11

The guitar will display information on channels 11 to 16 on strings 1 to 6 if **Multi-Channel Mode** is set to = On (default). Channel 11 is referred to as the "base channel" (default = 11). You can edit notes on the Notation to set the channels of the notes. Guitar controllers will also record information in this manner, so you can record on a MIDI guitar and see the display on the Guitar Fretboard. The base channel is normally 11, but you can set it to any channel (e.g. if set for channel 5, this would mean that channels 5 to 10 would be the guitar channels).

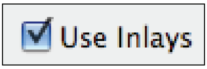


Fretboard Color

● Brown

○ Black

The **Fretboard Color** can be brown or black (default=brown).



☑ Use Inlays

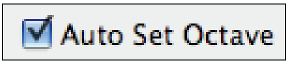
If you elect to not display note names, you can select "**Use Inlays**" and a guitar inlays will be displayed along the neck.

☑ Send Notes to (Editable) Notation Window

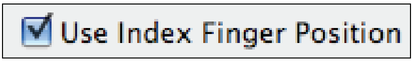
If **Send Notes to (Editable) Notation Window** is set, when you click on the Guitar notes (and the Notation window is open in Editable Notation mode or Staff Roll mode) the note will get inserted at the current time line on the Notation window.

Fretboard Octave 1

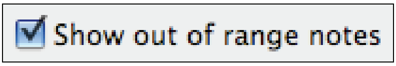
You can set the **Fretboard Octave**. For example, if the music is very low, and you need to boost the octave to display it on the guitar, set the guitar octave to 1 or 2.


☑ Auto Set Octave

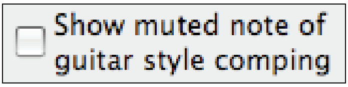
There is an **AutoSet Octave** setting (discussed elsewhere). If selected, the Guitar Octave is set automatically.


☑ Use Index Finger Position

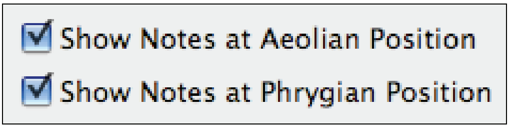
Use Index Finger Position: If set, the scale will use the “index finger” to play notes that are one fret outside of the normal position, instead of the little finger.


☑ Show out of range notes

Show out-of-range notes: If set, any note will be displayed on the guitar, regardless if it is the range of the guitar or not.

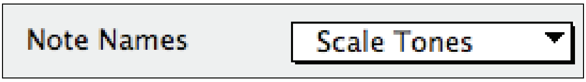

☐ Show muted note of guitar style comping

Show muted note of guitar style comping: For the three-note Jazz voicings, there is a high note that is applicable to the chord but is either not played or muted. You can choose to display this note on the guitar fretboard.

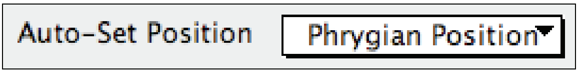

☑ Show Notes at Aeolian Position

☑ Show Notes at Phrygian Position

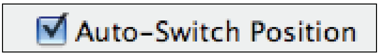
The note names will get displayed in up to two positions, depending on the settings for **Show Notes at Aeolian Position** and **Show Guitar at Phrygian Position**. (Default = true)


Note Names: Scale Tones

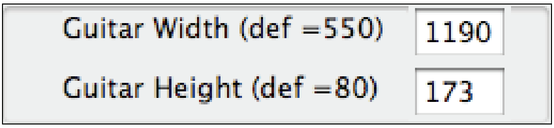
You can choose which notes will be displayed on the fretboard, either None, Root Only, Chord Tones, or Scale Tones.


Auto-Set Position: Phrygian Position

Positions can be auto-set to None, Aeolian, or Phrygian.

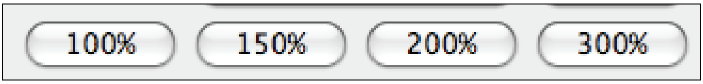

☑ Auto-Switch Position

The **Auto-Switch Position** setting allows the program to automatically switch the display of the guitar when a new track is loaded in. This auto-chooses the best position to display the track.

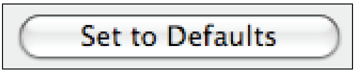

Guitar Width (def =550): 1190

Guitar Height (def =80): 173

The Guitar can be sized using the **Guitar Width** and Guitar **Height** setting or the preset buttons that set the size.



[Set to Defaults] button sets the Guitar window to factory defaults.

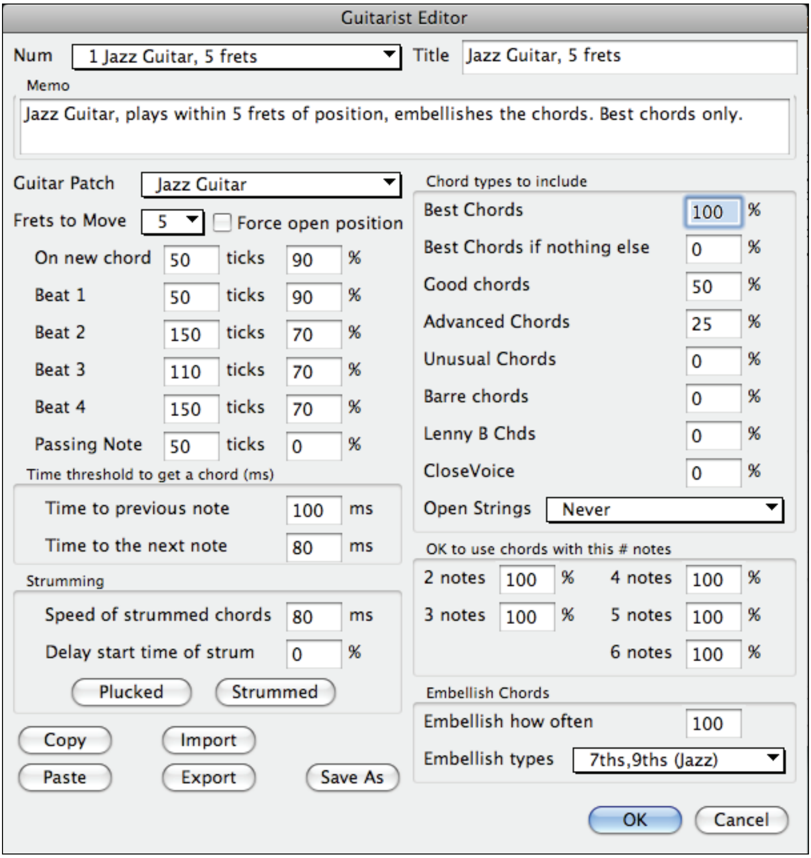


The **[Update]** button will apply any change you have made to the fretboard size.

Editing Guitarists

Edit Guitarist Maker

Guitarists can be customized using the Guitarist Maker, which is described in detail elsewhere and is launched by the **[Edit Guitarist Maker]** button in the **Select Guitarist** dialog.



Guitarist Editor

Num: 1 Jazz Guitar, 5 frets

Title: Jazz Guitar, 5 frets

Memo: Jazz Guitar, plays within 5 frets of position, embellishes the chords. Best chords only.

Guitar Patch: Jazz Guitar

Frets to Move: 5

☐ Force open position

	ticks	%
On new chord	50	90
Beat 1	50	90
Beat 2	150	70
Beat 3	110	70
Beat 4	150	70
Passing Note	50	0

Time threshold to get a chord (ms)

Time to previous note: 100 ms

Time to the next note: 80 ms

Strumming

Speed of strummed chords: 80 ms

Delay start time of strum: 0 %

Chord types to include

	%
Best Chords	100
Best Chords if nothing else	0
Good chords	50
Advanced Chords	25
Unusual Chords	0
Barre chords	0
Lenny B Chds	0
CloseVoice	0

Open Strings: Never

OK to use chords with this # notes

	%		%
2 notes	100	4 notes	100
3 notes	100	5 notes	100
		6 notes	100

Embellish Chords

Embellish how often: 100

Embellish types: 7ths,9ths (Jazz)

Chapter 9: Recording Tracks

Overview

Band-in-a-Box has a built-in sequencer allowing you to record and edit up to two MIDI tracks. One track is the Melody track, the other is the Soloist track, and they are identical in function. Most often melodies are recorded, but the two sequencer tracks can be used for any type of MIDI recording – overdubs, extra parts, or 2-part melodies. MIDI can be recorded into Band-in-a-Box in a number of ways:

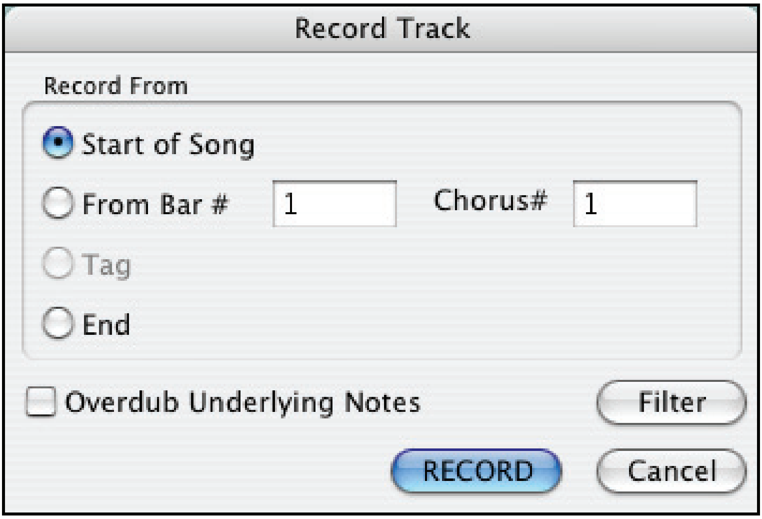
- From a MIDI keyboard or MIDI controller connected to your computer.
- In the Notation window using your mouse.
- With the Wizard feature using your QWERTY keyboard.

Real Time Recording

If you want to record using your MIDI controller (keyboard, guitar, wind),

- click on the [Rec] button, or
- type the letter **R** or
- choose *Record Melody* from the *Melody* menu, or
- go to *Edit Soloist Track | Record Soloist* in the *Soloist* menu.

The **Record Track** dialog box will appear:



Record Track

Record From

● Start of Song

○ From Bar # 1 Chorus# 1

○ Tag

○ End

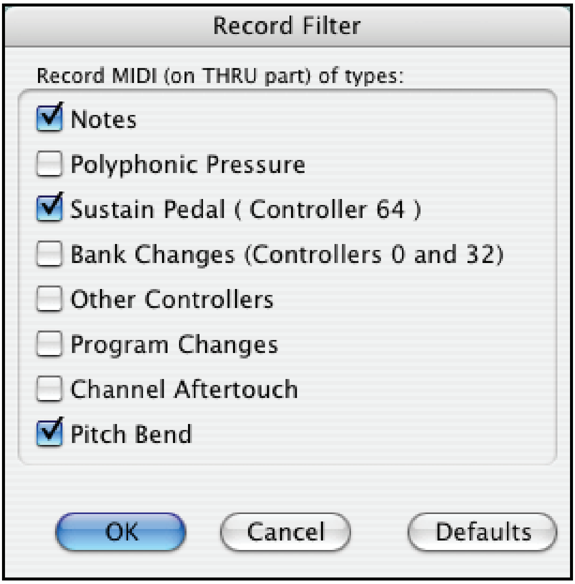
☐ Overdub Underlying Notes

Choose where you want to start recording your track:

- from the start of the song,
- at a specified bar,
- at the tag,
- from the end of the track.

If you select “Overdub Underlying Notes,” you will hear the melody that you're overdubbing.

Click on the **[Filter]** button to open the **Record Filter** dialog. This lets you choose which MIDI information you want to record and which you want to leave out. This lets you eliminate unnecessary MIDI information.



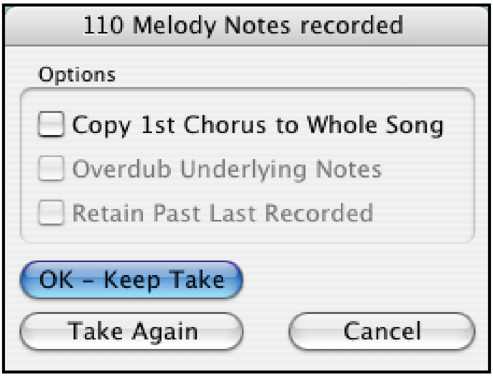
Record MIDI (on THRU part) of types:

☑ Notes
☐ Polyphonic Pressure
☑ Sustain Pedal (Controller 64)
☐ Bank Changes (Controllers 0 and 32)
☐ Other Controllers
☐ Program Changes
☐ Channel Aftertouch
☑ Pitch Bend

Click OK to return to the Record Track dialog, and press the **[Record]** button or the letter **R** again to begin recording.

> **Tip:** If you're sure that the settings are correct, just press **R** twice, and you won't have to see the Record Track dialog.

When the recording is finished, you have several options.



Options

☐ Copy 1st Chorus to Whole Song
☐ Overdub Underlying Notes
☐ Retain Past Last Recorded

[**OK - Keep Take**] will save the take that was just recorded.

Copy 1st Chorus to Whole Song

If you have recorded one chorus of the song, checking this at the end of the recording will copy the same recording to all of the choruses.

Overdub Underlying Notes

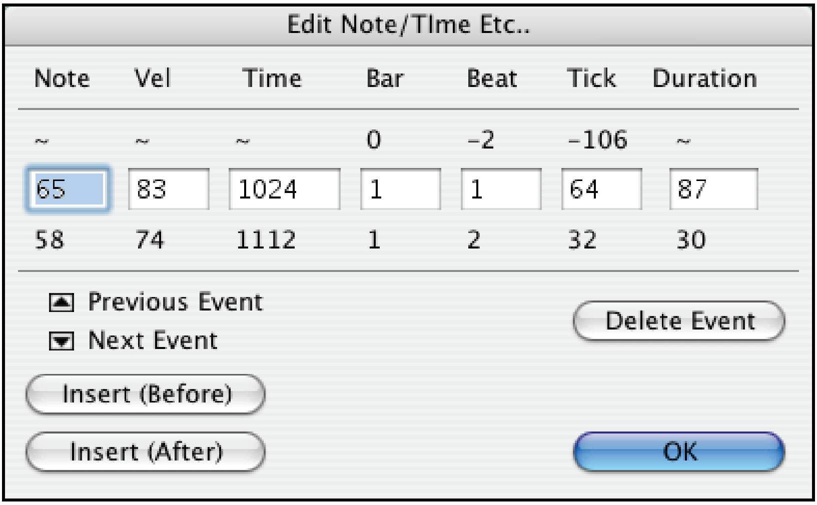
You have the option to merge the recording with existing melody. If there is no underlying melody - this option will be grayed out.

Retain Past Last Recorded

You have the option to keep or erase any melody after the last recorded note.

Step Edit Notes

You can step edit a recorded track, or create a new track in the **Edit Note/Time Etc.,** dialog. Select *Step edit Notes…* from the *Melody* menu.



Edit Note/TIme Etc..

Note	Vel	Time	Bar	Beat	Tick	Duration
~	~	~	0	-2	-106	~
65	83	1024	1	1	64	87
58	74	1112	1	2	32	30

This feature is very useful if you have recorded a good take with just a minor glitch. Rather than scrap the take, you can use the step edit feature to fix the track and save it.

Note Number
The note is played out through the MIDI driver so you can hear it. The note is also drawn on the Keyboard at the top of the screen so you can see it.

Input the MIDI Note Number. There are 128 MIDI notes. Every C note is a multiple of 12, which makes middle C (called C5 for the 5th octave) note number 60. For example, C5 = 60, C#5 = 61, D5 = 62 etc.). In the example above therefore the note = 64 would be 4 semitones above middle C, an E.

Velocity
Type in a velocity to control the volume that the note is played at. Change the velocity to zero to stop a note from being played. Note that you can globally change the volume of a melody track, from the melody pull down menu

Time

Represents the total time in ticks for the current event from the beginning of the song. At 120 ppq resolution, a quarter note equals 120 ticks and a bar of 4/4 time is 480 ticks. This number includes the lead-in bar of 480 ticks.

Bar #, Beat Number, Tick
The Bar, Beat, and Tick show the time that the note is played. Ticks are the smallest unit, equal to 1/120th of a quarter note.

Duration

This is the length of time that the note is played. 120 ticks of duration = 1 beat (quarter note).

Previous/Next Event
Use these arrow controls to move through the MIDI track one note at a time.

Insert Before/After

This allows you to insert an event before or after the currently displayed event.

Note: You can get better results by using the Notation window to edit notes instead of this window. To do this, you open the Notation window and mouse click on a note while holding down the **option** key in Staff Roll or Editable notation mode.

Entering Notes Manually in the Notation Window

You can enter melody notes directly to the track in the Notation window in either the Editable Notation Mode or the Staff Roll Mode.

Enter the Editable Notation mode from the Standard Notation screen with a single mouse click on the **[N]** button.

In the Editable Notation mode you can enter, move, and edit notes and rests using standard mouse techniques – point and click, drag and drop, and **Option+Click** to open the **Note Edit** dialog box.

Recording with the Wizard Feature

This is a very helpful feature if you don't have a MIDI keyboard but you want to record with a "live" feel. Use the Wizard to record notes from the computer's QWERTY keyboard for a track that's more natural than step time.

Here's how it works:

1. ☑ Wz Enable the Wizard checkbox.
2. Press [**r**] key to record.
3. As the song plays, play the melody on any keys on the bottom two rows of the QWERTY keyboard, in the rhythm of the melody. The "wizard" notes won't be the correct melody of course, but don't worry about that as you record. When you're finished, look in the Notation window. You'll see notes in the right places and with the correct durations, but with the wrong pitches.
4. Drag the notes with the mouse and drop them on the correct place on the staff. You'll hear the notes play as you drop them, and the names will show in the note name box. For sharps, flats, and naturals, hold down the **shift** key, **control** key, or ⌘ key respectively. You'll end up with a melody that sounds like it was recorded live, without the rigid feel of tracks entered in step time.

Tip: If you have the wizard "On," the spacebar won't stop playback. You need to press [Esc] key to stop playback when the Wizard is on. This is to prevent stopping the song inadvertently if you mistakenly hit the spacebar while playing the wizard.

Importing Pre-Recorded MIDI Data

Standard MIDI files can be read in to the Melody or Soloist tracks from MIDI files or from the clipboard. You can read in all of a MIDI file, or selected channels and a specific range of bars. Use one of the following two commands:

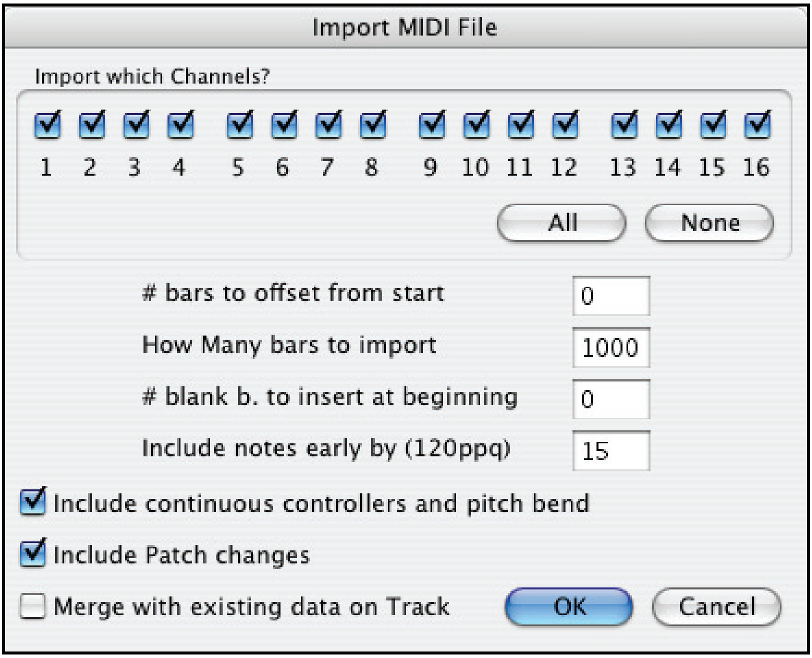
1. *Melody | Import Melody from MIDI File…* to select a MIDI file from disk using the file dialog.
2. *Melody | Import Melody from Clipboard* - when the MIDI data is already copied from another program to the clipboard.

Once chosen, the **Import MIDI File** dialog box opens.

Import Which Channel(s)?

You'll need to know which channel(s) of your MIDI file the melody is on. You then select these channels for Band-in-a-Box to read in. If you select all of the channels, Band-in-a-Box will read all of the channels and merge them to the Melody track. You can import and play the complete file on the Melody track if the *Track Type* is set to "Multi (16) Channel" in the *Melody* menu.

If you have such a MIDI guitar part that was recorded with separate pitch bend information on 6 channels, you can import the 6 channels into Band-in-a-Box Set the Melody track to be a guitar track (*Melody | Track Type*), and then use the Guitar Settings dialog (in the Guitar window) to set the "Output guitar tracks on 6 channels for this song" to be true. This has been done for the "Nashville Solos" files like NG001.MGU (available as an add-on to Band-in-a-Box). When this option is set, the patch changes, panning and so on will be sent on all 6 MIDI channels.



Import which Channels?

☑ 1 ☑ 2 ☑ 3 ☑ 4 ☑ 5 ☑ 6 ☑ 7 ☑ 8 ☑ 9 ☑ 10 ☑ 11 ☑ 12 ☑ 13 ☑ 14 ☑ 15 ☑ 16

bars to offset from start: 0

How Many bars to import: 1000

blank b. to insert at beginning: 0

Include notes early by (120ppq): 15

☑ Include continuous controllers and pitch bend

☑ Include Patch changes

☐ Merge with existing data on Track

# bars to offset from start

If you want to start reading from the *beginning* of the MIDI file, select 0 as the offset. If you want to be read starting at bar 32, for example, select an offset of 32 (bars).

How many bars to import

Leave this setting at the default of 1000 to read-in the entire file (unless it's longer than 1000 bars!), or set it to the number of bars that you are interested in if you don't want the whole file.

# blank b. to insert at beginning

This will insert blank bars into the Melody track. Remember that Band-in-a-Box normally has a 2 bar lead-in count. If your MIDI file has no lead-in, then you'll need to set this to = 2 to compensate for the 2 bars of lead-in.

Include notes early by (120 ppq)

If you're reading in a MIDI file starting at bar 5, it would be annoying to have a note that was played 1 tick earlier than bar 5 left out of the MIDI file that is read in. To include it, you can set this, and the note will be read in.

Include continuous controllers and pitch bend /Patch changes

Select the items you want to include when the track is imported.

Merge with existing data on Track

You can choose to merge the imported data with your existing Melody track.

Record using The Melodist

There's always the option to let Band-in-a-Box do it all by writing an original melody with its Melodist feature. It will do this over the chord changes you enter in the chordsheet, or it will generate its own changes for whatever style you select from the Melodist dialog.

This feature is useful for stimulating ideas, for creating instant songs for sight reading exercises, to demonstrate different musical styles, or for background music.

Additional Options for Melody/Soloist Track

Manipulation of melodies is done with functions like insert/delete beats, time shift track, copy melody from bar... to bar..., etc. Press **Option+C** to Copy Chords and /or Melody over a range of bars.

Time Shift Melody.

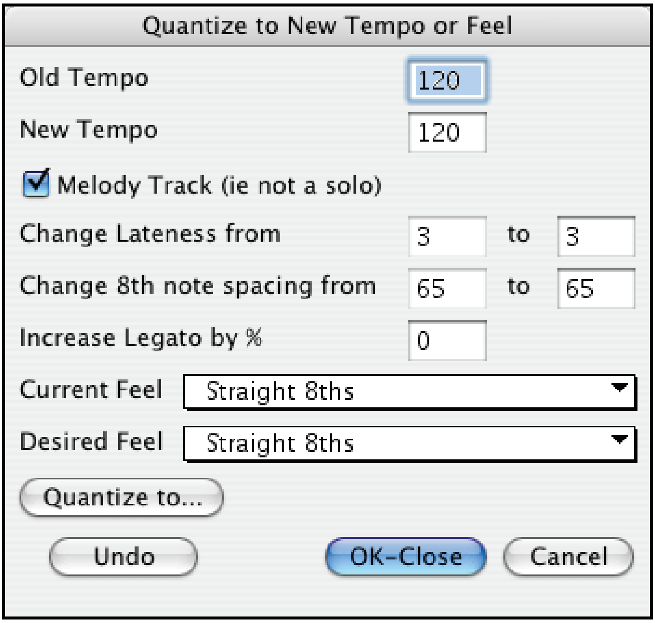
This will move (slide) the melody a certain number of ticks. There are 120 ticks per quarter note. For example, to give the song a more laid-back feel, time shift it about 10 ticks ahead.

Intelligent Humanize of Melody and Soloist track.

Most quantize routines can leave the music sounding stiff and unmusical. Some attempt to "humanize" a part by adding "randomization," which rarely has the desired effect since humans don't randomly change timing or volume. Band-in-a-Box uses intelligent humanization routines that can humanize a melody from one feel to another, from one tempo to another, and vary the amount of swing to 8th notes. The results are very musical, with natural sounding melodies.

Let's look at some of the parameters found under the Humanize menu items.

In this example, *Melody | Humanize Melody* was selected. This opens the **Quantize to New Tempo or Feel** dialog box.



Quantize to New Tempo or Feel

Old Tempo 120

New Tempo 120

☑ Melody Track (ie not a solo)

Change Lateness from 3 to 3

Change 8th note spacing from 65 to 65

Increase Legato by % 0

Current Feel Straight 8ths

Desired Feel Straight 8ths

We have broken down the Humanize effect into 5 main categories:

1. Tempo
2. Lateness
3. 8th note spacing
4. Legato
5. Feel

The best way to learn how these parameters combine is to try them. You can always press [Undo] button if you don't like the results. For example, try changing the tempo of a song to see the changes that this will make to the 8th note spacing and lateness.

Tip: Usually, when a musician plays at faster tempos, he/she plays the swing 8th notes closer together, and a little later.

These categories are very straightforward and you should have no trouble achieving the desired results. Remember to apply such parameters as Legato and Lateness sparingly.

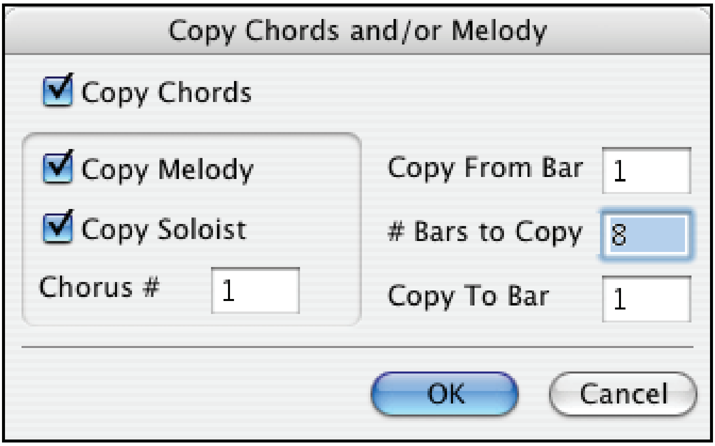
Insert Beats/Delete Beats in Melody.

For example, to insert 2 bars in the melody at bar 5, Choose *Melody | Insert Beats In Melody*, and select bar 5, and select 8 beats (2 bars) to insert.

Additional Copy function for Chords/Melody

This allows you to **Copy Chords and/or Melody** for a range of bars.

Press the [Copy] button to launch the dialog box or select the *Copy From.. To* option from the *Edit* menu or press **option+c**.


Copy Chords and/or Melody

☑ Copy Chords

☑ Copy Melody

☑ Copy Soloist

Chorus # 1

Copy From Bar 1

Bars to Copy 8

Copy To Bar 1

Melody Embellisher

When musicians see a lead sheet that has a melody written out, they would almost never play it exactly as written. They would change the timing to add syncopation, change durations to achieve staccato or legato playing, add grace notes, slurs, extra notes, vibrato, and other effects. Now you can have Band-in-a-Box do these automatically using the Melody Embellisher. If you enable the Embellisher, any melody will be embellished as it is played, so that you hear a livelier and more realistic melody - and it's different every time.

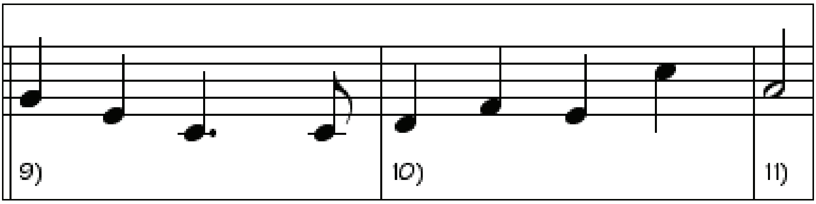
The Melody Embellisher feature is turned on and off by the Embellisher checkbox on the main screen.

The Melody Embellisher settings are accessed during playback with the embellisher (grace note) button on the main screen, or from the *Melody | Embellish Melody during playback* menu item.

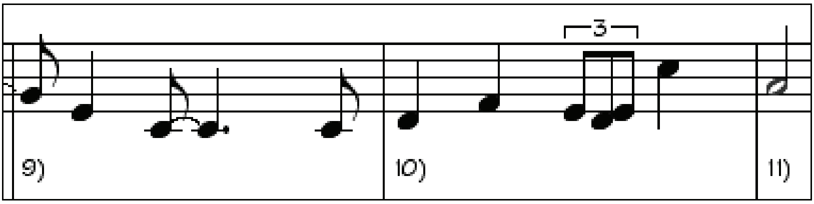
The Melody Embellisher only functions during playback. If enabled, the melody that plays will be embellished. You'll see the embellished melody on the notation as the melody plays, so you can see the embellished notes. When [Stop] is pressed, the notation reverts to the original unembellished melody.

The embellishment changes timing of notes, durations, velocities, legato, as well as adding grace notes, additional notes, and turns. Here is a before-and-after example that shows a typical embellishment of a melody.

Original (unembellished) Melody…

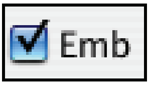


Embellished Melody…



As you can see in the notation examples, the embellished melody adds anticipation in bar 9, and in bar 10 adds extra notes and timing changes to spice up the melody.

Using the Embellisher

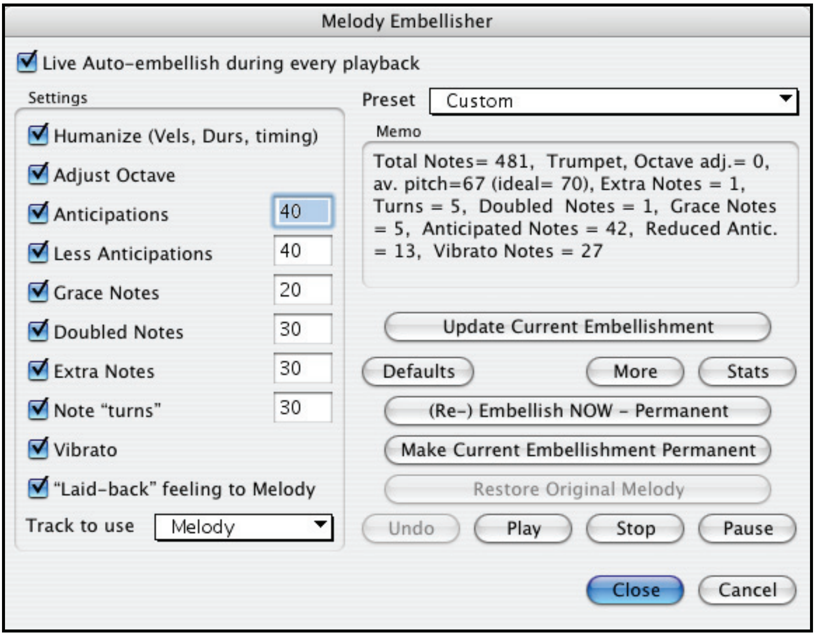


If you disable the Embellisher, by de-selecting the Embellisher checkbox, the melody (or solo) will play as normal with no changes.

There is a Melody Embellisher dialog. This allows you to,

- Customize the settings of the Embellisher.
- Choose Embellisher type from presets.
- Make a particular embellishment permanent.

The Melody Embellisher dialog is launched from the *Melody | Embellish Melody Dialog* menu item (**Control+Option+L**) or the Embellisher (grace note) button on the main screen.



Melody Embellisher

☑ Live Auto-embellish during every playback

Settings

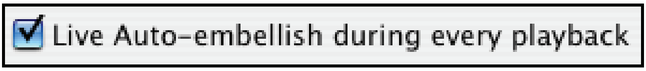
☑ Humanize (Vels, Durs, timing)
☑ Adjust Octave
☑ Anticipations 40
☑ Less Anticipations 40
☑ Grace Notes 20
☑ Doubled Notes 30
☑ Extra Notes 30
☑ Note "turns" 30
☑ Vibrato
☑ "Laid-back" feeling to Melody
Track to use: Melody

Preset: Custom

Memo

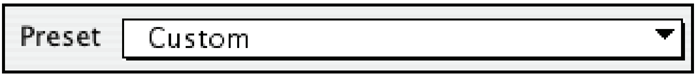
Total Notes= 481, Trumpet, Octave adj.= 0, av. pitch=67 (ideal= 70), Extra Notes = 1, Turns = 5, Doubled Notes = 1, Grace Notes = 5, Anticipated Notes = 42, Reduced Antic. = 13, Vibrato Notes = 27

Update Current Embellishment
Defaults
More
Stats
(Re-) Embellish NOW – Permanent
Make Current Embellishment Permanent
Restore Original Melody
Undo
Play
Stop
Pause
Close
Cancel


☑ Live Auto-embellish during every playback

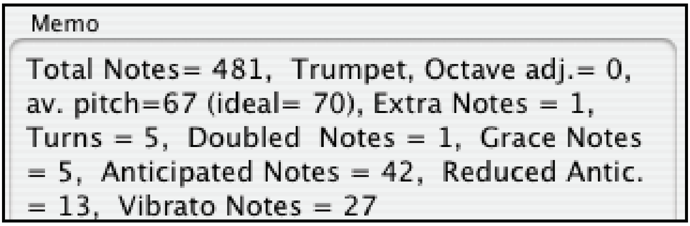
"Live Auto-embellish during every playback" is the same setting that is on the main page checkbox. If enabled, embellishment will occur during every playback. If disabled, embellishment will not occur unless you choose the **[(Re-) Embellish NOW - Permanent]** button in the dialog.

Embellisher Presets


Preset: Custom

The presets allow you to choose a combination of common settings for the Embellisher quickly.

The **Embellisher Memo** describes the current embellishment, with statistics counting the number of embellished notes.


Memo

Total Notes= 481, Trumpet, Octave adj.= 0, av. pitch=67 (ideal= 70), Extra Notes = 1, Turns = 5, Doubled Notes = 1, Grace Notes = 5, Anticipated Notes = 42, Reduced Antic. = 13, Vibrato Notes = 27

Update Current Embellishment

If the song is playing and the Embellisher is enabled, you can update the embellishment by pressing this button. This is useful if you've changed settings, and want to hear what the new embellishment sounds like.

Make Current Embellishment Permanent

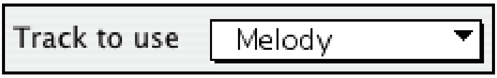
Normally the embellishment occurs live when the song is playing, and doesn't affect the Melody track permanently. But if you like the embellishment, and want to apply it permanently to the melody, you can choose the [Make Current Embellishment Permanent] option.

(Re-) Embellish NOW - Permanent

If the song is not currently playing, you can still create an embellishment and have it apply permanently by pressing the [(Re-) Embellish NOW – Permanent] button.

Restore Original Melody

The original Melody track is not permanently affected unless you have press the [(Re-) Embellish NOW – Permanent] button. If you have done this, and want to restore the original melody, you can press the [Restore Original Melody] button.


Track to use: Melody

The Embellisher is usually referred to as the Melody Embellisher, because you'll usually want to have it affecting the Melody track. But if you'd prefer it to affect the Soloist track, you can choose the Soloist track as the Embellisher track.

Embellisher Settings

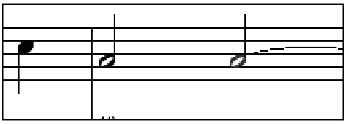
The settings contain a number of parameters that affect the embellishment. They can be turned on and off, and can be set with certain percentage strength. The settings are:

Humanize: The velocities, durations (legato), and timing of the notes are humanized. The original velocities etc. of the notes are ignored. This is useful when the melody has been entered in a stiff manner.

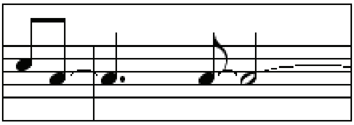
Octave: The octave of the Melody is changed to the best octave for the current Melody instrument. For example, if the instrument were a Piccolo the octave would be raised to the best range for a piccolo. There is an additional setting for the octave in the "More" settings dialog.

Anticipation: An anticipated note is played early, or "ahead of the beat," as shown.

Unembellished notes



Embellished with anticipations on beats 1 and 3

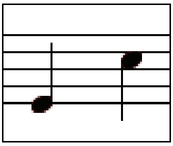


Less Anticipation: This is the opposite of anticipation. This finds notes that are anticipated, and "embellishes" them by playing them later (on the beat).

Grace Notes: The grace notes are brief notes played just before, and a semi-tone below the original note. The grace notes intentionally don't show on the notation, so that it will remain easily readable. They can be heard.

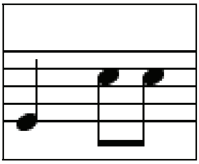
Doubled Notes: Melody notes are doubled with the same pitch.

Unembellished …



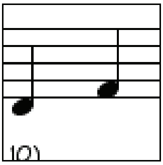
"C" quarter note is doubled to 2 eighth notes.

Embellished …



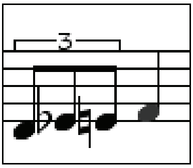
Extra Notes: Extra notes are added between melody notes.

Unembellished …



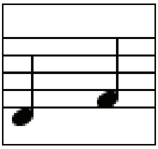
In this before-and-after example, an Eb and E note are added between the D and F.

With Extra Notes added …



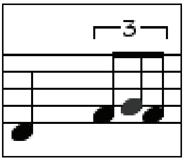
Note Turns: With a note turn, a single note is replaced by a group of notes that includes the original note and the semitone or scale tones above and below.

Unembellished …

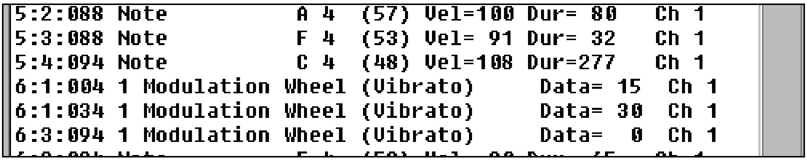


In this before-and-after example, the C note is replaced by a "turn" of 3 notes with a note a scale tone above the C.

Embellished with turn …



Vibrato: Vibrato can be added according to the additional vibrato settings available in the “More” dialog. The vibrato can't be seen on the notation window, but you can examine the events in the Event List.

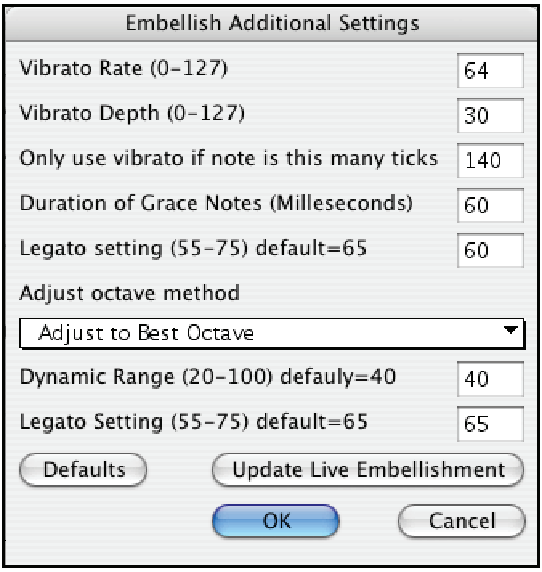


```
5:2:088 Note          A 4  (57) Vel=100 Dur= 80   Ch 1
5:3:088 Note          F 4  (53) Vel= 91 Dur= 32   Ch 1
5:4:094 Note          C 4  (48) Vel=108 Dur=277   Ch 1
6:1:004 1 Modulation Wheel (Vibrato)     Data= 15  Ch 1
6:1:034 1 Modulation Wheel (Vibrato)     Data= 30  Ch 1
6:3:094 1 Modulation Wheel (Vibrato)     Data=  0  Ch 1
```

☑ “Laid-back” feeling to Melody

If set, the Melody will be delayed a little, providing a “laid-back” feeling.

There are additional settings in the Embellisher Additional Settings dialog box.



Vibrato Rate (0-127) 64
Vibrato Depth (0-127) 30
Only use vibrato if note is this many ticks 140
Duration of Grace Notes (Milleseconds) 60
Legato setting (55-75) default=65 60
Adjust octave method: Adjust to Best Octave
Dynamic Range (20-100) defauly=40 40
Legato Setting (55-75) default=65 65

This allows you to set advanced settings for the Embellisher. These include,

- **Vibrato Depth:** This is the amplitude of the vibrato, ranging from 0 - 127.
- **Vibrato Speed:** This is the speed of the vibrato (slow-fast) range 0 - 127.
- **Only use Vibrato if Note is this many ticks:** e.g., If set to 120 ticks (one quarter note), then only notes of at least that duration will get vibrato.
- **Start the Vibrato after this many ticks:** For notes that will get vibrato, the vibrato will start after this many ticks.
- **Adjust Octave Method:** If the octave is to be adjusted, it will either only adjust it if the notes are outside the playable range, or always adjust it to the best octave, according to the setting you make here.
- **Dynamic Range:** Refers to the range of velocities used for the humanization. Useful range 30 to 50.
- **Legato Settings:** Refers to the amount of legato for the notes. Useful range 55 to 75.

Chapter 10: Audio Features

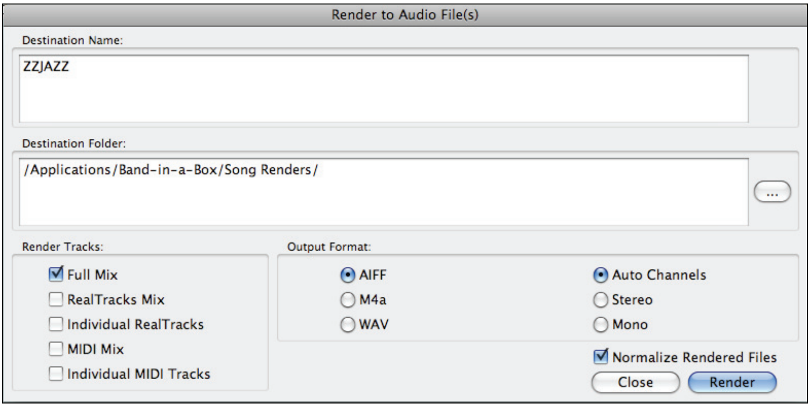
Rendering Audio Files

Direct-to-Disk Audio Rendering

Audio rendering means converting a MIDI song to audio format, usually to an AIFF file or a compressed M4A file.

With Band-in-a-Box for Macintosh, rendering couldn't be easier. Press the **[Audio]** button on the main Band-in-a-Box screen to render your Band-in-a-Box song to an AIFF, M4A, or WAV file.

The song is rendered automatically in 5 – 10 seconds through the built-in Apple DLS Music Device or Core MIDI. It's that easy!



Render to Audio File(s)

Destination Name: ZZJAZZ

Destination Folder: /Applications/Band-in-a-Box/Song Renders/

Render Tracks:
☑ Full Mix
☐ RealTracks Mix
☐ Individual RealTracks
☐ MIDI Mix
☐ Individual MIDI Tracks

Output Format:
● AIFF
○ M4a
○ WAV

● Auto Channels
○ Stereo
○ Mono

☑ Normalize Rendered Files

You can choose to render the full mix of MIDI tracks and RealTracks together, or just the mix of RealTracks or MIDI tracks alone.

By selecting "Individual RealTracks" or "Individual MIDI Tracks" each track will be rendered to its own separate file. This allows for complete control when the files are imported into another program for further editing and mixing.

There is a choice of output formats.

- **AIFF** (Audio Interchange File Format) is a lossless audio format most commonly used on Macintosh computer systems. The audio data in a standard AIFF file is uncompressed pulse-code modulation (PCM). This is the format to use for the highest quality, but the file size is large – typically 10MB per minute of stereo audio at a sample rate of 44.1kHz and a 16 bit sample size.
- **M4A** is an audio file that uses high-quality MPEG-4 audio compression. It uses the same compression algorithm as an MP4 video file, but an M4A file is audio-only and does not contain a video track.
- **WAV** is another lossless audio file format (usually PCM) based on the Resource Interchange File Format (RIFF). It is more common on Windows systems, but can also be played by the Macintosh. Use this format to export lossless audio files to a Windows computer.

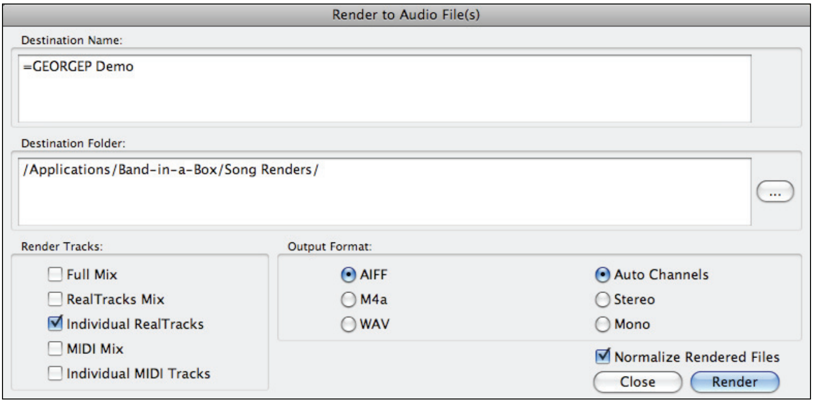
When rendering audio files you have the choice of making stereo or mono files. The Auto Channels setting will use the current Band-in-a-Box setup.

The Normalize option will normalize individual tracks or the complete arrangement. Normalizing boosts the volume to a maximum level without distortion. Most professional music tracks are normalized.

To enable this, set the "Normalize Rendered Files" option to true.

By default, the rendered files are save to /Applications/Band-in-a-Box/Song Renders in a subfolder ending in _Render Folder.

This example shows the default location for rendering the individual tracks of the =GeorgPG Demo file. The =GeorgP Demo_RenderFolder will be created in Song Renders, and, since Individual RealTracks is selected, it will contain separate AIFF files for both the pedal steel and guitar RealTracks.



Render to Audio File(s)

Destination Name: =GEORGEP Demo

Destination Folder: /Applications/Band-in-a-Box/Song Renders/

Render Tracks:

☐ Full Mix
☐ RealTracks Mix
☑ Individual RealTracks
☐ MIDI Mix
☐ Individual MIDI Tracks

Output Format:

● AIFF
○ M4a
○ WAV

● Auto Channels
○ Stereo
○ Mono

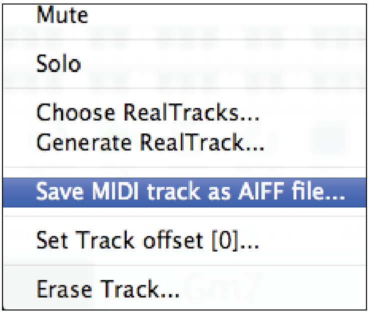
☑ Normalize Rendered Files

... Click on this button to specify a different folder location for the rendered audio file.

With the audio rendering feature you can save your files directly as audio files for use in other programs (GarageBand, Cubase, etc.) or in Internet formats.

Render MIDI Track to AIFF File

Any Band-in-a-Box MIDI track can be automatically rendered to an AIFF audio file from its contextual menu. The menu opens with a right mouse click, **Control+click**, or a double click on the part name.   By selecting the Menu command *Save MIDI track as AIFF file* the complete Band-in-a-Box track will be rendered to an audio file.

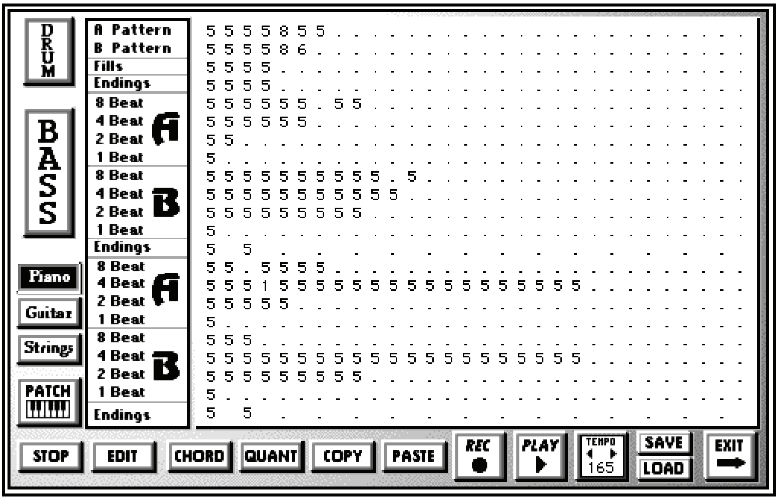


The file can then be imported into another audio program, such as GarageBand or Cubase.

Chapter 11: User Programmable Functions

The StyleMaker

The StyleMaker is the section of the program that allows you to create brand new styles or edit existing styles. This is done by recording patterns for each of the Drums, Bass, Piano, Guitar, and Strings parts.

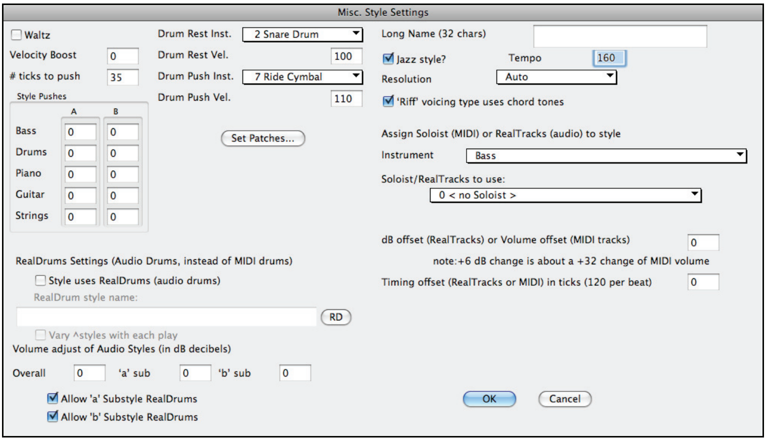


```
A Pattern   5 5 5 5 8 5 5
B Pattern   5 5 5 5 8 6
Fills       5 5 5 5
Endings     5 5 5 5
8 Beat      5 5 5 5 5 5 . 5 5
4 Beat      5 5 5 5 5 5
2 Beat      5 5
1 Beat      5
8 Beat      5 5 5 5 5 5 5 5 5 5 . 5
4 Beat      5 5 5 5 5 5 5 5 5 5 5
2 Beat      5 5 5 5 5 5 5 5 5
1 Beat      5
Endings     5   5
8 Beat      5 5 . 5 5 5 5
4 Beat      5 5 5 1 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
2 Beat      5 5 5 5 5
1 Beat      5
8 Beat      5 5 5
4 Beat      5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
2 Beat      5 5 5 5 5 5 5 5 5
1 Beat      5
Endings     5   5
```

Styles with RealTracks and RealDrums

The StyleMaker has settings to assign RealDrums, RealTracks, Volume Adjustments, Timing Offset adjustments, Long Style Name, Tempo, and Resolution. This allows you to create or edit styles to assign specific RealDrums or RealTracks to the style.

To access this dialog, enter the StyleMaker (press the **[StyleMake]** button on the toolbar), and then press the **[PATCH]** button to launch the **Misc. Style Settings** dialog.



☐ Waltz
Velocity Boost: 0
# ticks to push: 35

Style Pushes

	A	B
Bass	0	0
Drums	0	0
Piano	0	0
Guitar	0	0
Strings	0	0

Drum Rest Inst.: 2 Snare Drum
Drum Rest Vel.: 100
Drum Push Inst.: 7 Ride Cymbal
Drum Push Vel.: 110

Long Name (32 chars):
☑ Jazz style?
Tempo: 160
Resolution: Auto
☑ 'Riff' voicing type uses chord tones

Assign Soloist (MIDI) or RealTracks (audio) to style
Instrument: Bass
Soloist/RealTracks to use: 0 < no Soloist >

dB offset (RealTracks) or Volume offset (MIDI tracks): 0
note:+6 dB change is about a +32 change of MIDI volume
Timing offset (RealTracks or MIDI) in ticks (120 per beat): 0

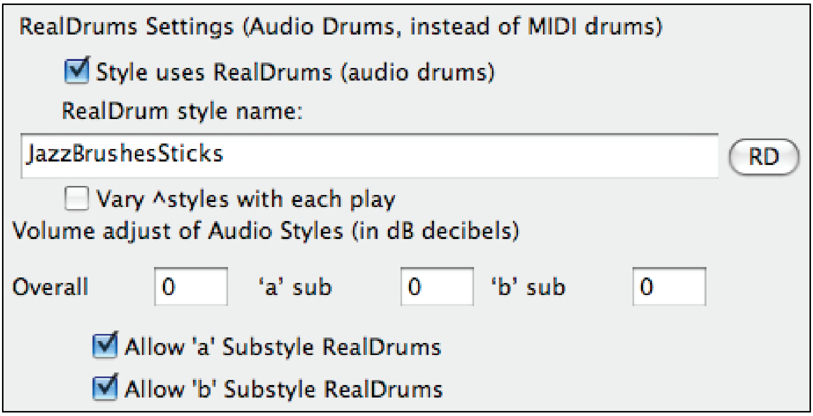
RealDrums Settings (Audio Drums, instead of MIDI drums)
☐ Style uses RealDrums (audio drums)
RealDrum style name:
☐ Vary ^styles with each play

Volume adjust of Audio Styles (in dB decibels)
Overall: 0 'a' sub: 0 'b' sub: 0

☑ Allow 'a' Substyle RealDrums
☑ Allow 'b' Substyle RealDrums

Using RealDrums in Styles

You can assign a RealDrums style to replace the MIDI drums in an existing Band-in-a-Box style with the RealDrums Settings.



RealDrums Settings (Audio Drums, instead of MIDI drums)

☑ Style uses RealDrums (audio drums)

RealDrum style name: JazzBrushesSticks

☐ Vary ^styles with each play

Volume adjust of Audio Styles (in dB decibels)

Overall 0 'a' sub 0 'b' sub 0

☑ Allow 'a' Substyle RealDrums

☑ Allow 'b' Substyle RealDrums

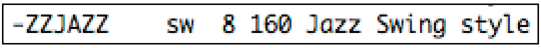
Enable "Style uses RealDrums" in order to designate a RealDrums style. If your style is in the correct directory, it should appear when you press the "RD" button. You can then select your RealDrums style, and whenever the current style is played, it will use your RealDrums style (provided that RealDrums are enabled).

Most RealDrums styles include several variations. Select "Vary ^styles with each play" to hear a different variation each time the song is played.

There are also additional volume controls here. If you have your dB setting exactly where you want it in your style file, but with this particular Band-in-a-Box style you want it a bit higher or lower, you can enter a setting here. There are also fields for adjusting the "a" or "b" subsection volumes only.

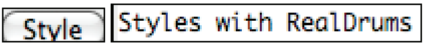
You can also remove the check mark from either "Allow 'a' substyle RealDrums" or "Allow 'b' substyle RealDrums," which means that for this style, the one with the checkmark remaining will be used for the entire song, regardless of what substyle is currently called for in the song.

There are many Band-in-a-Box styles with RealDrums. The style names begin with a minus sign.



-ZZJAZZ sw 8 160 Jazz Swing style

They are listed in a separate category in the StylePicker.

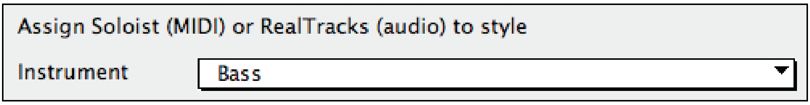


Styles with RealDrums

Using RealTracks in Styles

RealTracks can be assigned to any Band-in-a-Box instrument part in a style by using the "Assign Soloist (MIDI) or RealTracks (audio) to style" feature.

To assign RealTracks to a style select the "Instrument" part that you want to replace with a RealTrack.

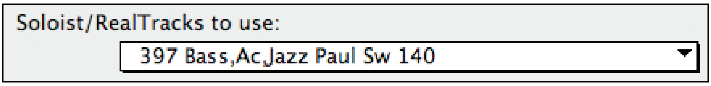


Assign Soloist (MIDI) or RealTracks (audio) to style

Instrument: Bass

Then select the RealTracks instrument that you want for this part in the style.

Note: This list also includes soloists, the RealTracks listing begins at #361.

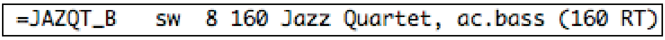


Soloist/RealTracks to use: 397 Bass,Ac,Jazz Paul Sw 140

Styles can have multiple RealTracks. For example, you could have RealPedalSteel and RealAcousticGuitar. And also RealDrums.

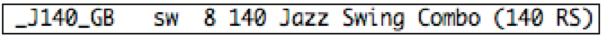
Styles with RealTracks

There are many existing Band-in-a-Box styles that have been made with RealTracks. The style names begin with an equals sign.



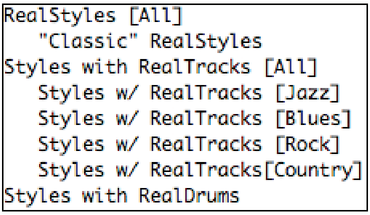
```
=JAZQT_B   sw  8 160 Jazz Quartet, ac.bass (160 RT)
```

RealStyles are styles that use only RealTracks and no MIDI instruments. These style names begin with an underscore.



```
_J140_GB   sw  8 140 Jazz Swing Combo (140 RS)
```

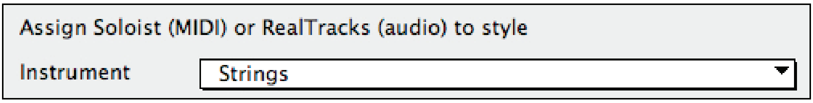
RealStyles and Styles with RealTracks have their own categories in the StyleMaker.



```
RealStyles [All]
   "Classic" RealStyles
Styles with RealTracks [All]
   Styles w/ RealTracks [Jazz]
   Styles w/ RealTracks [Blues]
   Styles w/ RealTracks [Rock]
   Styles w/ RealTracks[Country]
Styles with RealDrums
```

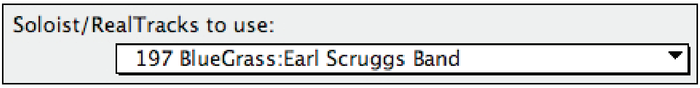
Soloists in Styles

Styles can also use MIDI soloists. For example, make a style with a banjo part that has the same quality as the Band-in-a-Box Banjo Soloist. Here we are assigning an Earl Scruggs Bluegrass solo to the Strings part.



Assign Soloist (MIDI) or RealTracks (audio) to style

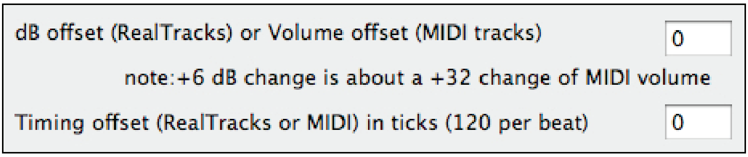
Instrument: Strings



Soloist/RealTracks to use: 197 BlueGrass:Earl Scruggs Band

Volume and Timing Offsets

The volume and the timing of the RealTracks or Soloist parts can be adjusted to match the rest of the style.



dB offset (RealTracks) or Volume offset (MIDI tracks): 0

note:+6 dB change is about a +32 change of MIDI volume

Timing offset (RealTracks or MIDI) in ticks (120 per beat): 0

MIDI Styles

The simplest style consists of 1 pattern each for the instruments that you want in the style. If you like, you can use options available to you called "masks." Masks are options that you set for a pattern to specify when you want the pattern to be played. There is a list of masks below.

Masks Available for Patterns

Complex styles can be made allowing patterns to be recorded that are played only at certain times. These are referred to as masks.

Substyle masks	Substyle A or Substyle B
Chord duration masks	On chords lasting 1,2,4 or 8 beats
Bar masks	On certain bar numbers
Beat masks	On certain beat numbers
Chord masks	On certain types of chords
Roman Numeral masks	On certain Roman numerals (e.g., II chord)
Next interval masks	Only when next chord of song is certain interval (e.g., up a fourth)

But the StyleMaker is loaded with options and features that allow your styles to grow in complexity and number of patterns. For example, it is possible to input up to 600 patterns in a given style.

In addition, patterns can be classified by many ways allowing them to be played only at appropriate times. For example, patterns can be given varying lengths or can be assigned to certain types of chords or only to be played on even or odd number bars and many others. We believe that the StyleMaker satisfies both the need to create simple styles with repetitive patterns and the ability to create complex styles intelligently.

To create a style you will be creating Bass / Piano / Guitar / Strings patterns (in the key of C) and Drum patterns. Once made, the styles are saved to disk and are then ready to be used by the program for playing any song in the selected "User style." Styles end up as files with a .Style extension, different from song files, which have a .SG? or an .MG? extension.

The StyleMaker has been designed to be as flexible as possible. A simple style would consist of three patterns (one each for bass, drums, and piano) but more complex styles are created by using more patterns.

The styles consist of two substyles, "a" and "b." Typically, the "a" sub-style would be the more laid-back portion of the style such as a verse or, in the case of a Jazz Swing style, a two-beat part. The "b" substyle would be a chorus section (bridge) or "Swing" part in reference to a typical Jazz Swing style.

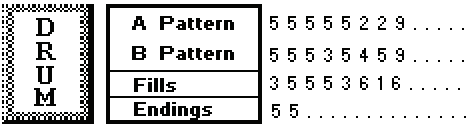
On the StyleMaker page, you'll see rows of dots that line up with their respective instruments / substyle / length in beats / etc. These are locations for your patterns that you'll be recording. In order to create a Style, you'll need a MIDI instrument of some sort (keyboard, MIDI guitar, drum controllers) with a MIDI Out port. Styles are made by entering Drum, Bass, and/or Piano patterns in the desired style.

Drum patterns:

- Are entered in step time, Tap mode, and Real Time from a typical drum programming screen (grid).

- Are always entered as 1-bar patterns (longer patterns may be chained together using BAR MASKS – described below).

The drum patterns are entered from the drum screen in 4 sections (these 4 sections appear when you click on the drum button).



A Pattern 5 5 5 5 5 2 2 9 . . . . .
B Pattern 5 5 5 3 5 4 5 9 . . . . .
Fills 3 5 5 5 3 6 1 6 . . . . .
Endings 5 5 . . . .

A patterns	This row is for 1 bar drum patterns for the “a” substyle.
B patterns	This row is for 1 bar drum patterns for the “b” substyle.
Fills	This row is for 1 bar drum patterns for the “a” substyle.
Endings	This row is for endings. Endings are 2 bars (2 patterns of 1 bar each). If you‘ve made a style and haven’t included an ending, a 2-bar “auto-ending” can be generated automatically, based on the style.

Tip: If you are making a simple style, you only need to use the top row (“a” patterns).

Bass / Piano / Guitar / Strings patterns:

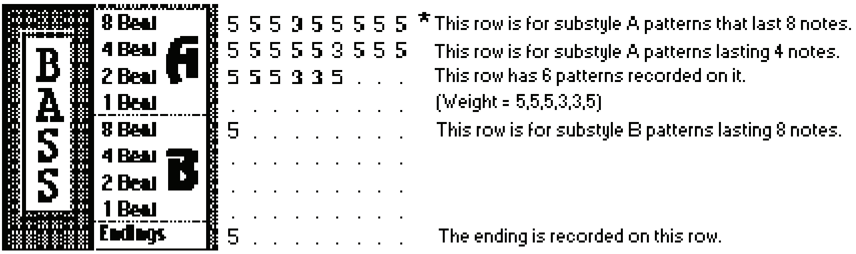
- Are played in real time from a MIDI keyboard, MIDI guitar, etc. by clicking on [Rec] or typing “**r**” with the cursor placed on the first dot of the A or B section of the desired instrument starting with 8 Beat.
- Are played in based on a C7 chord (C E G Bb) though all 12 notes may be used.

The patterns for Bass/Piano/Guitar/Strings are classified by the length of the pattern, i.e., the number of notes that the chord lasts without a change of chord.

BASS
Piano
Guitar
Strings

Click on the Piano/Guitar/Strings buttons to toggle between each instrument’s A/B recording sections. You get to the instrument screen by mouse clicking on the instrument name button.

For example, click on the Bass button and you will see similar to the following:



8 Beat 5 5 5 3 5 5 5 5 5 * This row is for substyle A patterns that last 8 notes.
4 Beat 5 5 5 5 5 3 5 5 5 This row is for substyle A patterns lasting 4 notes.
2 Beat 5 5 5 3 3 5 . . . This row has 6 patterns recorded on it. (Weight = 5,5,5,3,3,5)
1 Beat . . . .
8 Beat 5 . . . . This row is for substyle B patterns lasting 8 notes.
4 Beat . . . .
2 Beat . . . .
1 Beat . . . .
Endings 5 . . . . The ending is recorded on this row.

The important rows are indicated with an asterisk *, meaning that if you are making a simple style you'll only have to use these rows. The “a” and “b” refer to the “a” and “b” substyles found in Band-in-a-Box. The numbers 1, 2, 4, 8 refer to the length of the recorded patterns in terms of number of beats. For example, a 2 bar pattern would be = 8 beats.

Explanation of the numbers on the StyleMaker screen.
The StyleMaker screen is full of patterns, mostly empty indicated by a period (**.**). When a pattern has been recorded, there is a number in place of the period for example (5). These numbers indicate whether a pattern has been recorded at the location.

A period indicates no pattern and a number from 1 - 9 indicates that a pattern has been recorded with the actual value corresponding to the desired weight the pattern is to be given relative to other similar patterns. Patterns that you don't want to hear very often in the style are given low weights. Usually you will use weights in the range of 0 - 8 where
0 = no pattern recorded
1 – 8 = pattern recorded
9 = special weight that is really given a much higher weight internally by the program. A pattern with a weight of 9 will always be played (if not masked out by other options).

“a” and “b” refer to the 2 substyles available in the Band-in-a-Box program.

Explanation of the pattern lengths 8, 4, 2, and 1 beat.

You may ask, “Why would I need to have different pattern lengths in a style?” Whenever Band-in-a-Box encounters a chord change in a song it will begin to playback a new pattern, starting at the beginning of the pattern. It firsts scans the chord to see how long that chord is going to last without a chord change. For example, let's look at these chords:

| 1a Dm7 | 2 G7 C6 | 3 FMAJ7 | 4 (These chords are in substyle “a.”)

When Band-in-a-Box is playing back your style, it starts by looking at the Dm7 chord, and counts that it lasts four beats before the next chord change to a G7 chord. It then looks to the style that you have created and sees if you have any patterns created in the A 4 beat line – if so, you will get an appropriate pattern that you have recorded for chords lasting four beats.

Note: If you don't want to classify patterns according to this method (don't worry), you can just record all of your patterns on the A 8 beat line. When Band-in-a-Box sees that you haven't any 4 beat patterns it will choose an eight beat pattern and then only use the first four beats of it.

Then when Band-in-a-Box encounters the G7 chord, it sees that it lasts two notes before the next chord change. So Band-in-a-Box will look for any A 2 beat patterns. There is tremendous advantage to being able to record different length patterns. Eight beat patterns might be blank for the first four beats for example; a situation that could not apply for four beat patterns or the entire pattern would be blank!

Here is another example of chords with the durations of the chords displayed for you underneath:

4 bar e.g.	| F	| Bb	C7	| F6	|	|
chord duration	4	2	2	8		

Patterns may be entered for chord durations of 1, 2, 4, and 8 notes. The Band-in-a-Box program sorts out everything else about determining the length of the chord durations in the song and combining lengths for unusual lengths (3 = 2+ 1 etc.).

So now we know what the rows are for: they are for patterns of different lengths and different substyles (A and B). The columns across the screen are used to contain multiple variations of similar sounding patterns. The program will randomly pick between the similar patterns on playback. The number that is recorded and displayed on the screen refers to the weight assigned to that pattern. Normally if you have three similar patterns with equal weight they will be picked equally, but if you assign lower or higher weights in the range 0 - 8, you can fine tune how often patterns are played.

> **Note:** Normally weights are in the range 0 - 8. A weight of 9 may also be assigned when you have a pattern that only occurs under certain conditions, but you want to ensure that whenever that condition occurs that the pattern will always be picked.

The Bass and Piano / Guitar / Strings patterns are always recorded in two bar chunks regardless of the chord duration. If a shorter chord duration is entered, the remainder of the pattern is ignored. Patterns are also entered for the A and B substyles.

Drum patterns are not of variable duration like the Bass and Piano patterns. The Drum patterns are always one bar long. Longer patterns than one bar may be chained together using bar masks (see below). When you record a new pattern (Bass / Piano or Drums), a dialog box will be displayed with several options, all set to defaults of 0. If you are making a simple style, or if you don't understand all the options, just leave them at their default settings. When you record a pattern with all the default settings, it is called a generic pattern. Generic patterns may be picked at any time by the program.

Playback of patterns in the StyleMaker is done from the StyleMaker screen:

PLAY ▶ button plays pattern back exactly as played.

CHORD button plays pattern back as Band-in-a-Box would, e.g., on a specific chord set by the user from a menu.

Stopping Playback:

Clicking the mouse button or pressing the < Spacebar > stops playback of the pattern.

Erasing Patterns:

Patterns are erased by assigning a weight of zero to the pattern. Type a 0 at the pattern.

> **NOTE: All user styles are entered in 4/4 time.**
> The Band-in-a-Box Program is capable of playing back in any time signature (via the *Bar Settings* option on the Edit Menu or Option+B) so user defined waltz styles would be made as 4/4 but played as 3/4.

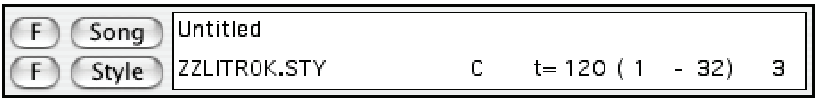
Editing Existing Styles

The easiest way to become familiar with the StyleMaker is to start with an existing style and modify it. In this tutorial, we will describe several ways to edit an existing style. These include:

- changing patches saved with style
- adding/editing drum patterns to a style
- copying and pasting drum patterns
- recording additional bass patterns
- adding strings to a style by importing strings from another style

Let's edit the Light Rock Style, which is called ZZLITROK.Style.

1. To select a style for editing from the main screen:



Untitled

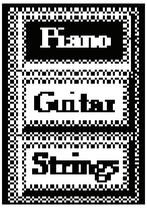
ZZLITROK.STY C t= 120 (1 - 32) 3

Mouse click over top of the style on the Title window. This area on the main screen indicates the style that is currently in memory. If you want to edit the current style, (in this example it is **ZZLITROK.Style**) then choose either User | Edit Existing User Style or press Option + Y.

If you want to edit a different style then load a different style from the StylePicker, or by selecting the *Load Style From Disk…* option on the *User* menu, or press ⌘ **+u,** or select a style from either the *Style* menu or the *Style* menu.

2. The StyleMaker window is then opened and you will see the display of the style prepared for editing.

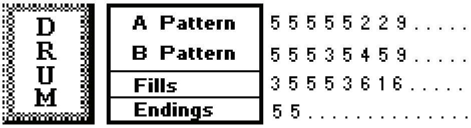
The StyleMaker shows you patterns that have been recorded for Drums and Bass constantly. If you would like to see the patterns recorded for Piano, Guitar, or Strings, then select the appropriate instrument button to view them.



The currently selected instrument for Piano/Bass/Strings is indicated by the highlighted instrument button. In the diagram, you'll notice that the Piano is the current instrument. Clicking the mouse on a different instrument button will change the instruments.

The StyleMaker begins by displaying the Drums and Bass. Let's have a closer look at the Drums.

The ZZLITROK.Style Drums screen will look similar to this:



A Pattern 5 5 5 5 5 2 2 9 . . . . .

B Pattern 5 5 5 3 5 4 5 9 . . . . .

Fills 3 5 5 5 3 6 1 6 . . . . .

Endings 5 5 . . . .

You will notice that there are 4 rows of drum patterns:

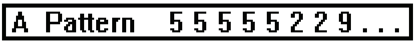
A Pattern is the row to record drum patterns for the “a” substyle.

B pattern is the row to record for the “b” substyle.

Fills are recorded on the Fills row.

Endings are recorded on the Endings row. (2 consecutive patterns of 1 bar.) If you‘ve made a style and haven’t included an ending, a 2-bar ending based on the style can be generated automatically.

Let's have a closer look at the **A Pattern** row.



A Pattern 5 5 5 5 5 2 2 9 . . .

Each of the numbers represents a drum pattern that has been already recorded. There are 8 patterns that have been recorded on this line. The numbers themselves are called **weights**. The weights can be from 1 to 8 (a weight of 9 is a special case explained below). Most of the patterns have weights of 5, which is the default. Assigning a higher or lower weight will cause that pattern to be played more or less often relative to the other patterns. The 2 patterns with a weight of 2 will be played less often than the patterns with weights of 5.

Use of a weight of 9 on one of the patterns is a special case. Patterns with a weight of 9 will **always** be played instead of any other patterns on the same row. These patterns usually have other options associated with them to ensure they are played under certain circumstances only. For example the pattern on this row has an option set of "Bar Mask = post fill" which means it will be the bar *after* a drum fill. In this case, the pattern has a Crash cymbal on beat 1. This pattern will always be played when the song is at the first bar of a new part (which is the bar after a drum fill).

You can examine the options for any pattern by selecting the pattern by mouse clicking on it, and then clicking on the [**EDIT**] button. Move around the screen to different patterns by either using the cursor keys or mouse clicking on the desired pattern.

Let's examine the Drum pattern by pressing the [***REC***] button. This opens the **Drum Editor** window. This screen allows you to create or Edit drum patterns in step time.

There are 16 columns, representing 1 bar of 16th notes. The numbers on this screen represent velocities from 0 to 127. Using the bottom row of the computer keyboard i.e. the **XCVBNM,.** / keys is the fastest way to put in commonly used velocities, or by selecting the various commonly used velocity buttons at the bottom right of the **Drum Pattern Entry** screen. You can also just type in the number that you want. Try typing in some new drum notes. Press the [***PLAY***] button to audition them.

Let's create a new drum fill.

- Move to an empty location on the "Fills" line.
- Press [***REC***] to open the **Drum Pattern Entry** screen.
- Type a drum pattern in the drum grid.
- Save the pattern by pressing [**EXIT**] to exit the Drum Editor.
- Accept the generic settings in the **Drum Pattern Recorded** dialog box.

You will see your new pattern on the Fills line as represented by a weight number.

Let's use COPY/PASTE to simplify creating a new drum pattern.

- To make another fill, move to an existing fill.
- Choose the [**COPY**] button to copy that drum fill to the clipboard.
- Move to an empty pattern.
- Choose the [**PASTE**] button to paste in the previous drum fill.
- Now press [***REC***] to launch the **Drum Pattern Entry** screen and step edit the drum fill. You will only need to change a few notes of the fill to make a variation of the one you have copied.

Save the style by pressing the [**SAVE**] button. Save allows you to rename the style so you don't affect the original ZZLITROK.Style.

Change the Patches that are assigned to the Style.

Each style can have patches assigned to it. For example if you want the style's Piano part to use a Rhodes piano, you can select the piano patch of 5, which is the General MIDI number for the Rhodes Electric Piano.

- Press the **PATCH** button.

- This displays the **Misc. Style Settings** dialog box.
- Select the [**Set Patches...**] button.
- You will then see a dialog box allowing you to type in patches you would like for the style. If you don't need a specific patch, use 0 for no change of patch number.

Let's add Strings to the Style.

There are 2 ways to do this.

1. You could move to the strings part (by clicking on the strings button) and then record the strings patterns.
   - or -
2. The easiest way is to import strings from another style that already has strings. This allows you to use existing string patterns. For example, the Miami Pop style has a nice strings part.

Let's import the "Miami Pop" strings into our style.

- Choose the [**LOAD**] button.
- Select the **ZZMIAMI.Style** style from the file dialog.
- Select the [**Strings**] button to display the String patterns for this style.
- Select an 8-beat String pattern to copy and press the [**COPY**] button.
- Choose the [**LOAD**] button.
- Select the **ZZLITROK.Style** style.
- Press the **OPEN** button to open this style.
- Choose an empty 8-beat "b" String pattern (because that is where the String pattern was recorded in) and press the [**PASTE**] button.
- Press the [**SAVE**] button to save the Lite Rock style with Strings.

The strings will play in the "b" substyle only, because that's how they were made in the **Miami Pop** style.

You could now import the Guitar from the **ZZCONTRY.Style** for example, using the steps above. It is quite easy to quickly add instruments to styles by importing instruments from other styles.

Let's Record some new bass patterns.

Note: If you are not able to play patterns in real time ("live"), then you shouldn't record these Bass, Piano, Guitar, or Strings patterns. You cannot enter them in step time.

Only Drum patterns can be entered in step time. If you can't enter them in real time, import an instrument from existing styles as described above.

Recording a Bass Pattern

Move the highlighted cell to an unused Bass pattern. If you're recording a pattern lasting 8 beats, record this on the top line "**A 8 beat.**" This pattern will be used when the song has chords lasting 8 beats or more without a chord change.

Press the [***REC***] button to record the bass pattern. You will need to wait during a 2 bar lead-in. Then you record the 2 bar pattern.

Play the pattern on a C7 chord. You can use all 12 notes; just play a pattern that you would have normally played in the song if the song were on a C7 chord (C E G Bb).

When you're finished recording the pattern, you'll see a dialog box listing all of the options available. Just accept all of the defaults by pressing the [OK] button.

Press the [**SAVE**] button to save your new style.

Press the [**EXIT**] button to close the StyleMaker window and exit. Make sure that you have saved the style first, otherwise edits will be lost.

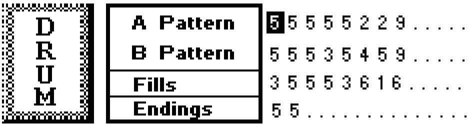
Creating New Styles

Making Drum Patterns

There are 2 screens in the StyleMaker associated with making drum patterns.

1. The StyleMaker screen with drum patterns.
2. The Drum Pattern Editor, allowing step editing of patterns.

1. The StyleMaker screen with drum patterns looks like this:



A Pattern	5 5 5 5 5 2 2 9 . . . . .
B Pattern	5 5 5 3 5 4 5 9 . . . . .
Fills	3 5 5 5 3 6 1 6 . . . . .
Endings	5 5 . . . .

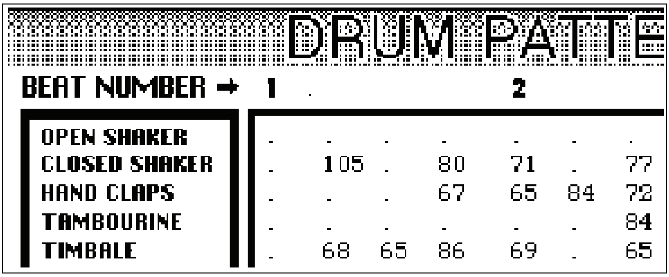
The screen will look like this. The solid box indicates the currently selected pattern. Empty patterns are indicated by a (**.**), i.e., patterns that have not been recorded yet. If a pattern has been recorded there will be a number in place of the (**.**) indicating the weight of the pattern.

The 4 rows are for the different types of patterns, "a" substyle, "b" substyle, Fills and 2 bar Endings.

Drum Pattern Entry

Drum Pattern Entry screen is where the Drum patterns are made

To enter the Drum Editor: With the highlight bar on a pattern on the drum area of the StyleMaker screen press the **REC** button to record the pattern in Step Time.



BEAT NUMBER →	1	.			2		
OPEN SHAKER	.	.	.	.	.	.	.
CLOSED SHAKER	.	105	.	80	71	.	77
HAND CLAPS	.	.	.	67	65	84	72
TAMBOURINE	.	.	.	.	.	.	84
TIMBALE	.	68	65	86	69	.	65

You'll now be in the **Drum Pattern Entry** screen. There are 16 rows across, indicating 4 beats with 4 divisions per beat.

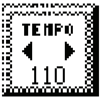
Changing Timebase of Drum Pattern

Change the timebase to 12 by clicking the mouse on the [**Timebase**] button. This allows for drum patterns in 3/4 time. The program will ignore the 4th column of each beat. [**Timebase 12**] will then be displayed in the timebase button.

Moving around the Drum Editor Screen

Move around the screen with cursor keys, or mouse click. The black flashing highlight bar indicates where you are. The different drum instruments are named along the left side and the 4 beats are displayed along the top.

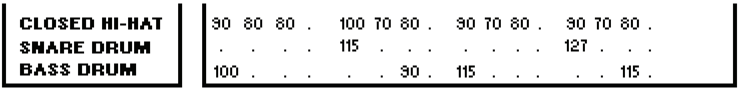
Tempo Changes



Tempo changes are done using the [**TEMPO**] button or press the **[** and **]** keys from the main StyleMaker screen.

Entering notes onto the drum editor screen.

A typical pattern may look like this:



CLOSED HI-HAT	90	80	80	.	100	70	80	.	90	70	80	.	90	70	80	.
SNARE DRUM	.	.	.	.	115	.	.	.	.	.	.	.	127	.	.	.
BASS DRUM	100	.	.	.	.	.	90	.	115	.	.	.	.	.	115	.

This pattern is in a timebase of 12, you see 4 beats with 4 divisions per beat.

(In a Timebase =12, only the first three divisions of each beat are accessible.)

The numbers are velocities. Move around the Drum Pattern screen and type in the numbers as above. These are velocities and should range between 0 and 127. The fastest way to put the numbers onto the screen is to use the hot keys on the bottom row of the typewriter keyboard - **XCVBNM,.** or the velocity buttons, **0, 50, 60, 70, 80, 90, 100, 110, 120** and **127** at the bottom right of the Drum Pattern Entry screen.

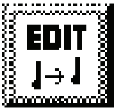
Using Alternate Drum Notes

What are alternate notes? Alternate notes can be entered for any note. This tells Band-in-a-Box to randomly choose a different note to the one specified. For example:

- you might want a note to be a closed high hat 80% of the time, and an open high hat 20% of the time.
- you might want a note to be high conga 60% and low conga 40% of the time, or
- high tom 30% of the time and NO note the other 70%.

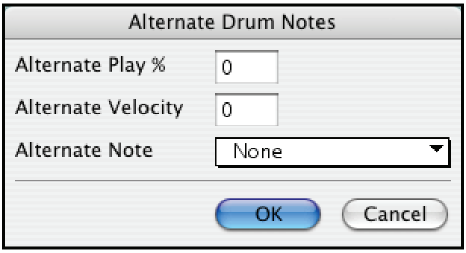
This allows one drum pattern to sound like many, because it will be played different ways depending on which of the notes are picked.

How to put in an alternate note:



From the **Drum Pattern Entry** screen, press the [**EDIT**] button. This displays the **Alternate Drum Notes** dialog box.

Select the Alternate Drum Note type, such as Open High Hat or Bass Drum, from the Alternate Note drop down menu.



Alternate Drum Notes

Alternate Play % 0

Alternate Velocity 0

Alternate Note None

When you exit the box, you will see that the box has a border indicating that an alternate note is located there.

Playing the Drum Patterns

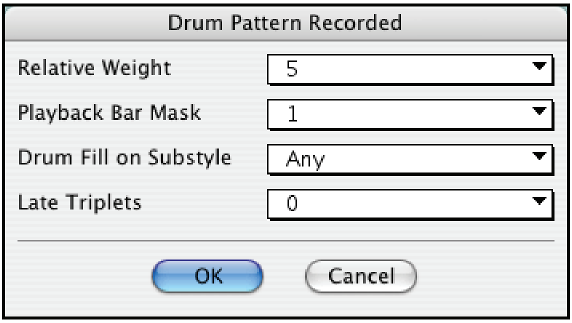
Play the drum pattern by pressing the [**PLAY**] button.

Stop playback by pressing the [**STOP**] button or the **< Spacebar >**.

Press the [**PLAY**] **button** again to hear the pattern again if you have made changes.

When the pattern is sounding like you want, press the [**EXIT**] button.

Drum Pattern Options



Drum Pattern Recorded

Relative Weight: 5

Playback Bar Mask: 1

Drum Fill on Substyle: Any

Late Triplets: 0

Relative Weight (USUAL SETTING =5)
Relative Weight is the number that you assign to the pattern from 1 - 9. Numbers from 1-8 indicate how often you want the pattern to be played in relation to the other patterns on the same row.
A weight of 9 is a special setting that ensures that the pattern will ALWAYS be played. Patterns assigned a weight of 9 usually have other options set which instruct the pattern to only be played at certain times (bar after a drum fill for example).

Playback Bar Mask (USUAL SETTING =0)
Playback Bar Mask determines on what bars of the song the pattern will play.

The bar numbers are counted relative to the last part marker. Bar 1 is the first bar after a part marker for example.

Bar mask setting of 0 is the default. This lets the pattern be played at any time.

Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15..)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)
9. PRE-FILL special value - refers to the bar before a fill
10. FILL refers to the bar of a fill (not applicable to drums because there is a special row for drum fills).
11. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Drum Fill on Substyle (USUAL SETTING = Any)

This setting is only relevant on the Drum Fills line. It lets you specify if you want the drum fill to be used on the "a" substyle, the "b" substyle, or either. The default setting is Any.

Late Triplets (usual setting = 0)
This is only relevant in drum patterns with timebase =12 (triplet feel). If you want the 3rd triplet to be played late (as is usually done in slow jazz style), then set a number from 0 - 11. Default is 0 (not late at all). A typical setting for a slow triplet style is triplets late =5 (the units are 120/beat).

Now let's make the ending drum pattern.

Endings are 2 bars long. In the case of the drums, this is done by 2 consecutive 1 bar patterns on the ending row. Move to the Endings row. Input a 1 bar pattern in the first column and then another 1 bar pattern in the 2nd. These 2 patterns are the ending patterns so you should make the 2nd pattern an ending drum pattern typically with a crash cymbal on beat 3 for example.

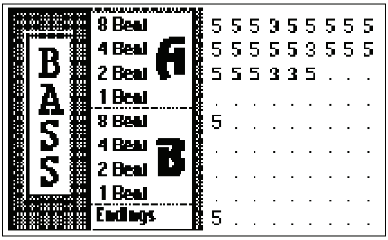
"Auto Endings"

If you've made a style, and haven't included an ending, a 2-bar ending can be generated automatically, based on the style.

Making Bass Patterns

Bass patterns are recorded live from a MIDI keyboard. If you can't play in real time, or if you don't have a MIDI keyboard you'll have to import these instruments from other styles (as we will be doing with the strings).

The Bass Screen



8 Beat	5	5	5	3	5	5	5	5	5
4 Beat	5	5	5	5	5	3	5	5	5
2 Beat	5	5	5	3	3	5	.	.	.
1 Beat	.	.	.	.	.	.	.	.	.
8 Beat	5	.	.	.	.	.	.	.	.
4 Beat	.	.	.	.	.	.	.	.	.
2 Beat	.	.	.	.	.	.	.	.	.
1 Beat	.	.	.	.	.	.	.	.	.
Endings	5	.	.	.	.	.	.	.	.

If you're making a simple bass pattern you'll only need to record pattern(s) on the **A 8 beat row** (the top row). These patterns will be chosen for every chord, regardless of the length. But if you want the style to play different patterns when the song is encountering chords that last 1, 2, 3, or 4 notes, you should record separate patterns on these rows.

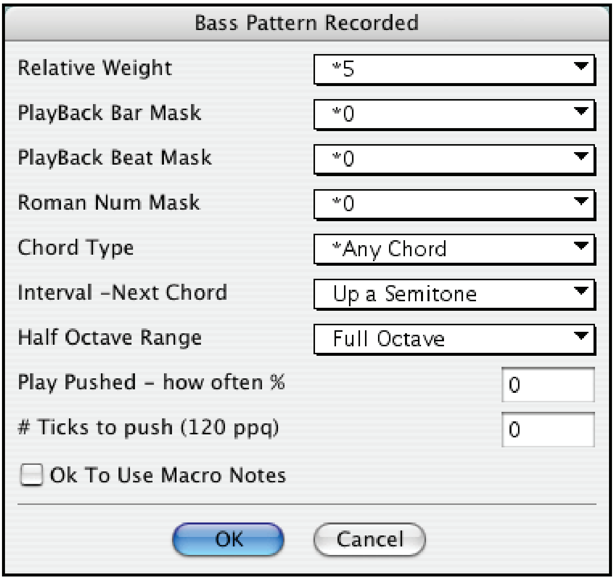
Recording a Bass Pattern

Move to the top row of the bass area, in column 1. Press the [***REC***] button. This will begin the recording of the bass pattern. You will hear a 2 bar lead-in and then you record a 2 bar bass pattern. For your bass pattern, you will play a pattern based on a C7 chord. You can use all 12 notes, but should just play the pattern as you would if the chord was a C7. You should center the bass patterns around MIDI note 48 (C3).

> **Tip:** If you are uncertain what to play, edit another style that comes with the program by pressing the [**LOAD**] button and selecting another style - you can then play the bass patterns by pressing the [**PLAY**] button to see what patterns we used to make it, and imitate them in your style.

After you have recorded the bass pattern, a dialog box with options will appear. This allows you to specify the conditions that must occur for this pattern to be played back in the song. These are called masks. Usually you can just accept all the defaults, which allow the pattern to be played at any time.

Bass Pattern Options



Relative Weight: *5
PlayBack Bar Mask: *0
PlayBack Beat Mask: *0
Roman Num Mask: *0
Chord Type: *Any Chord
Interval -Next Chord: Up a Semitone
Half Octave Range: Full Octave
Play Pushed - how often %: 0
Ticks to push (120 ppq): 0
☐ Ok To Use Macro Notes

Relative Weight Usual Setting = 5

Set this number higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen.

A setting of **9 (always)** is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played.

Playback Bar Mask Usual Setting = 0

Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker, and range from 1-8. Bar 1 is the first bar after a part marker for example. Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15...)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)

Special bar masks

1. PRE-FILL special value - refers to the bar before a fill.
2. FILL refers to the bar of a fill (this allows you to put in “bass fills” for example).
3. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Playback Beat Mask Usual Setting = 0
Set the beat mask to a beat from 1-4, if you want the pattern to only be played on certain beat numbers. 1= Beat 1, 2= Beat 2, 3= Beat 3, 4= Beat 4.

Roman Numeral Mask Usual Setting = 0
If you have a pattern that should only be played on the I chord or the IV chord (of the key), you can use these Roman Numeral Masks. This setting is rarely used.

Chord Type Usual Setting = Any Chord
This setting is very useful. This allows you to record patterns that will only work on certain types of chords. For example, you can record a specific riff that will only work on a minor 7th chord. You then play the pattern on a Cmin 7 (not a C7). There are chord types for most types of chords.

Interval - Next Chord Usual Setting = Any Interval
This setting allows you to restrict the pattern to be played only if the next chord is a certain interval away. For example, you can record a bass pattern that is walking up a fourth and then assign an Interval of **Up 4th** so that the pattern would only be played if you're going up a 4th.

Half Octave Range Usual Setting = Full Octave
This is a new setting in the StyleMaker. Usually a pattern will be picked on any of the 12 roots. You can select a smaller range, either A to D, or Eb to Ab. In this case, the pattern would only be picked if the chord in the song is in that range.

Play Pushed - how often % Usual Setting = 0 %
#ticks to push pattern Usual Setting = 0
Pushed patterns are patterns that are played *before* the chord begins. Jazz styles typically use pushed patterns for the piano. Patterns are recorded in the normal way (non-pushed) and then you assign the % of time and amount (in ticks, 120 ticks = 1 beat) to push the pattern. The pattern only plays pushed in the song (not in the StyleMaker).

Ok To Use Macro Notes (Bass) Usual Setting = No
Bass Macros are special notes that you record. When they are played back they are replaced by a function,

List of Bass Macro Notes

- Note number 72 (C): Pop Walking Note(s).
  On playback, the note number 72 will be replaced by intelligent notes walking in a Pop/Country mode to the next chord. Maximum 4 walking notes per pattern.
- Note number 76 (E): Note a semitone below Root of Next Chord.
- Note number 77 (F): Root Of Next Chord.
- Note number 78 (F#): Note a semitone ABOVE Root of Next Chord.
- Note number 79 (G): Best Fifth (a Fifth above or below the Root depending on how high the root is. Also stays on the root if in a slash chord (C7 /E).

Remember to get Bass Macros Working you must:

- Hit the right note number (you may be out by an octave).

- Check the “OK To Use Macro Notes” box.
- Playback the pattern with the [**CHORD**] button. (The [**PLAY**] button gives you an “as played” playback with the strange sounding high macro notes.)

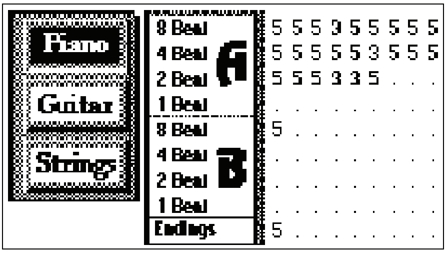
Making Piano, Guitar, and Strings Patterns

Piano, Guitar and Strings are all considered together because they have all the same options available. They, like the Bass patterns, are recorded live from a MIDI keyboard. If you can't play in real time, or if you don't have a MIDI keyboard, you'll have to import these instruments from other styles (as we'll be doing with the Strings).

In this section we will refer to Piano patterns, but this information applies equally well to Guitar and Strings patterns.

Moving to the Piano Pattern Screen

Move to the Piano area by mouse clicking on the [**Piano**] button.



8 Beat	5	5	5	3	5	5	5	5	5
4 Beat	5	5	5	5	5	3	5	5	5
2 Beat	5	5	5	3	3	5	.	.	.
1 Beat	.	.	.	.	.	.	.	.	.
8 Beat	5	.	.	.	.	.	.	.	.
4 Beat	.	.	.	.	.	.	.	.	.
2 Beat	.	.	.	.	.	.	.	.	.
1 Beat	.	.	.	.	.	.	.	.	.
Endings	5	.	.	.	.	.	.	.	.

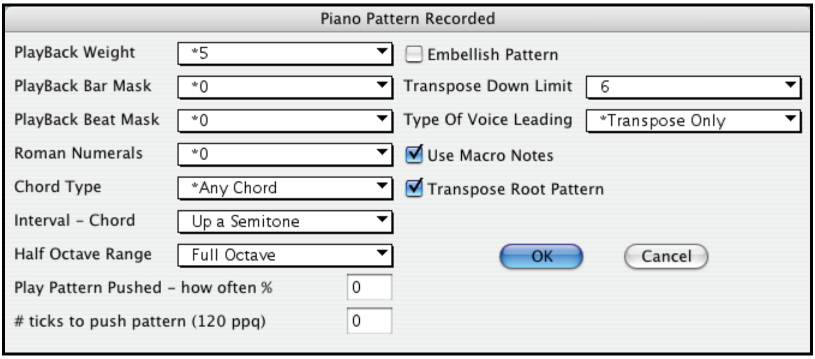
If you're making a simple piano pattern you'll only need to record pattern(s) on the **A 8 beat** row (the top row). These patterns will get chosen for every chord, regardless of the length. But if you want the style to play different patterns when the song is encountering chords that last 1, 2, 3, or 4 beats, you should record separate patterns on these rows.

Recording Piano Patterns

Move to the top row of the piano area, in column 1. Press the [***REC***] button. This will begin the recording of the piano pattern. You will hear a 2 bar lead-in, and then you record a 2 bar piano pattern. For your piano pattern, you will play a pattern based on a C7 chord. You can use all 12 notes, but should just play the pattern as you would if the chord was a C7.

Tip: If you are uncertain what to play, press the **LOAD** button and edit another style that comes with the program - you can then play the piano patterns by the pressing the **PLAY** button to see what patterns we used to make it, and imitate them in your style.

After you have recorded the piano pattern, a dialog box with options will appear. This allows you to specify the conditions that must occur for this pattern to be played back in the song. These are called masks. Usually you can just accept all the defaults, which allow the pattern to be played at any time.



Piano Pattern Recorded

PlayBack Weight: *5

PlayBack Bar Mask: *0

PlayBack Beat Mask: *0

Roman Numerals: *0

Chord Type: *Any Chord

Interval - Chord: Up a Semitone

Half Octave Range: Full Octave

Play Pattern Pushed - how often %: 0

ticks to push pattern (120 ppq): 0

☐ Embellish Pattern

Transpose Down Limit: 6

Type Of Voice Leading: *Transpose Only

☑ Use Macro Notes

☑ Transpose Root Pattern

Playback Weight (usual setting = 5)
Set this number higher/lower if you want the pattern to be played more/less often than the other patterns on the same row. This number is also displayed on the main StyleMaker screen.

A setting of **9 (always)** is a special setting that instructs the pattern to always be played instead of the other patterns on the same row. These patterns always have other options set which specify the times that this pattern would be eligible to be played.

Playback Bar Mask (usual setting = 0)

Playback Bar Mask determines on what bars of the song the pattern will play. The bar numbers are counted relative to the last part marker, and range from 1-8. Bar 1 is the first bar after a part marker for example.

Other bar mask settings:

1. pattern played at odd number bars only 1, 3, 5, 7, 9,...
2. pattern played at even bars only 2, 4, 6, 8, 10...
3. pattern played on 3rd of 4 bar (3, 7, 11, 15..)
4. pattern played on 4th of 4 (4, 8, 12, 16, 20...)
5. pattern played on 5th of 8 (5, 13, 21...)
6. pattern played on 6th of 8 (6, 14, 22...)
7. pattern played on 7th of 8 (7, 15, 23...)
8. pattern played on 8th of 8 (8, 16, 24...)

Special bar masks:

  1. PRE-FILL special value - refers to the bar before a fill.
  2. FILL refers to the bar of a fill (this allows you to put in “piano fills” for example).
  3. POST-FILL refers to the bar after a fill (same as the first bar after a part marker).

Playback Beat Mask (usual setting = 0)
Set the beat mask to a beat from 1-4, if you want the pattern to only be played on certain beat numbers. 1= Beat 1, 2= Beat 2, 3= Beat 3, 4= Beat 4.

Roman Numerals (usual setting = 0)
If you have a pattern that should only be played on the I chord or the IV chord (of the key), you can use these Roman Numeral Masks. This setting is rarely used.

Chord Type (usual setting = Any Chord)
This setting is very useful. This allows you to record patterns that will only work on certain types of chords. For example, you can record a specific riff that will only work on a minor 7th chord. You then play the pattern on a Cmin 7 (not a C7). There are chord types for most types of chords.

Half Octave Range (usual setting = Full Octave)
This is a new setting in the StyleMaker. Usually a pattern will be picked on any of the 12 roots. You can select a smaller range, either A to D, or Eb to Ab. In this case, the pattern would only be picked if the chord in the song is in that range.

Interval - Chord (usual setting = Any Interval)
This setting allows you to restrict the pattern to be played only if the next chord is a certain interval away. For example, you can record a bass pattern that is walking up a fourth and then assign an interval of **Up 4th** so that the pattern would only be played if you're going up a 4th.

Play Pattern Pushed - how often % (usual setting = 0 %)

# ticks to push pattern (120 ppq) (usual setting = 0)

Pushed patterns are patterns that are played *before* the chord begins. Jazz styles typically are pushed patterns for the piano. Patterns are recorded in the normal way (non-pushed) and then you assign the % of time and amount (in ticks, 120 ticks = 1 beat) to push the pattern. Pushed patterns only play pushed in the song, not in the StyleMaker.

Use Macro Notes (usual setting = No)
Piano Macros are special notes that you record. When they are played back they are replaced by a function, as listed below:

List of Piano Macro Notes (same as Guitar/String macro notes)

MIDI Note number 83 B	Pop Chord Diatonic Below
MIDI Note number 84 C	Pop Chord
MIDI Note number 85 C#	Pop Chord Diatonic Above
MIDI Note number 88 E	Jazz Chord Chromatic Below
MIDI Note number 89 F	Jazz Chord
MIDI Note number 90 F#	Jazz Chord Chromatic Above

Remember to get Macro Notes Working you must:

- Hit the right note number (you may be out by an octave).
- Check the “Use Macro Notes” box.
- Playback the pattern by pressing the **[CHORD]** button. (Pressing the **[PLAY]** button gives you an “as played” playback with the strange sounding high macro notes.)

Transpose Root Pattern (usual setting = No)
This is a rarely used setting. It only is relevant when voice leading is set to smooth (see below). It determines where the center of the pattern is considered to be. If checked, the center of the pattern will be moved to the song's key.

Embellish Pattern (usual setting = No)
If checked, the pattern will be embellished. This is useful in Jazz styles.

Transpose Down Limit (usual setting = 6)
This setting is quite useful. It controls the range that the pattern will be played over. For example, if the transpose down range is set to = 2 the pattern (recorded in C) will be

transposed a maximum of 2 semitones **down**, and therefore up to 10 semitones **up** to play all 12 possible roots of the chords.

Type Of Voice Leading (usual setting = Transpose Only)
Transpose Only = C7 chord based
Smooth voice leading
Riff based
The easiest type of voice leading is **transpose only**. If the notes C E G Bb were played as a C7 pattern, the Band-in-a-Box would transpose that voicing to a F7 chord as F-A-C-Eb, which is fine but not very smooth. A more pleasant setting would be **smooth** voice leading then the F7 would be voiced automatically as C-Eb-F-A.

Riff based voicing is used when you have recorded a pattern with a melodic riff in it. This setting ensures that Band-in-a-Box will not try to transform any of the notes into chord tones.

Chord Selection Dialog Box

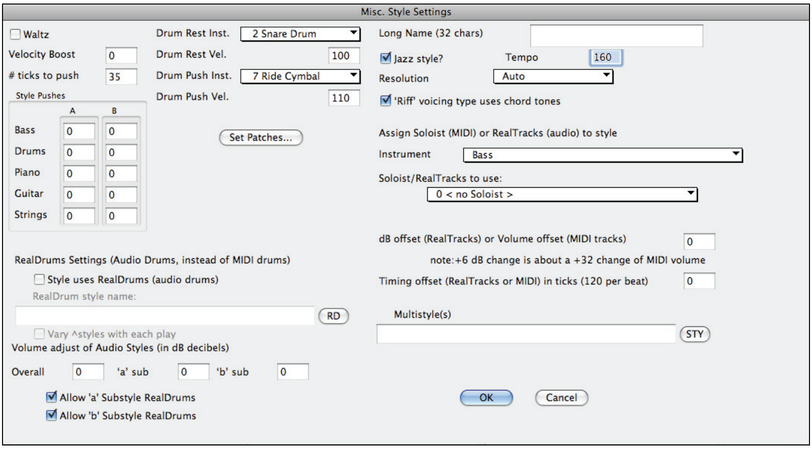
This section is accessed by the [**CHORD**] button. This plays back a pattern on a specific chord that you choose. You can hear what patterns will sound like in a style by "trying them out" on certain songs. Macro notes recorded in a pattern will play their corresponding chords; smooth voice leading is demonstrated etc.

Just choose a chord and then press [**OK**].

Note: This does not apply to drum patterns, since drum patterns don't play any differently on different chords.

Miscellaneous Style Settings, RealDrums, and RealTracks

From within the StyleMaker, press the [**PATCH**] button. The **Misc. Style Settings** dialog box opens, which allows you to set some miscellaneous settings for the style. These include settings to assign RealTracks and RealDrums to a style.



Misc. Style Settings

☐ Waltz
Velocity Boost 0
# ticks to push 35

Style Pushes

	A	B
Bass	0	0
Drums	0	0
Piano	0	0
Guitar	0	0
Strings	0	0

Drum Rest Inst. 2 Snare Drum
Drum Rest Vel. 100
Drum Push Inst. 7 Ride Cymbal
Drum Push Vel. 110

Long Name (32 chars)
☑ Jazz style? Tempo 160
Resolution Auto
☑ 'Riff' voicing type uses chord tones

Assign Soloist (MIDI) or RealTracks (audio) to style
Instrument Bass
Soloist/RealTracks to use: 0 < no Soloist >

dB offset (RealTracks) or Volume offset (MIDI tracks) 0
note:+6 dB change is about a +32 change of MIDI volume
Timing offset (RealTracks or MIDI) in ticks (120 per beat) 0

Multistyle(s)

RealDrums Settings (Audio Drums, instead of MIDI drums)
☐ Style uses RealDrums (audio drums)
RealDrum style name:

☐ Vary ^styles with each play
Volume adjust of Audio Styles (in dB decibels)
Overall 0 'a' sub 0 'b' sub 0
☑ Allow 'a' Substyle RealDrums
☑ Allow 'b' Substyle RealDrums

Waltz

If you want to make a Waltz style, check the Waltz checkbox. Then the StyleMaker will record and play patterns in 3/4 time. The "8 beat row" will record "6 beat" (2 bar) patterns, the "4 beat" will record 3 beat (1-bar) patterns. The 2-beat and 1-beat still record 2 and 1 beat patterns. The new style is made as a waltz, and will play with a 3/4 lead-in. There is no need to put a 3/4 time signature change in bar 1.

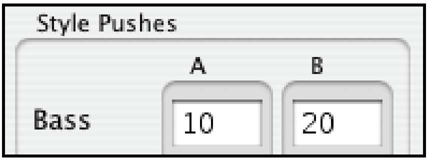
You will also notice that any style will play better if set to 3/4 time. This makes songs like “'Take Five” sound better, which are written as 3/4 + 2/4 bars. Try out the Swing_number9 demo of 5/4 time signature. So, if we haven't made as Bossa Waltz for example, you can set a time signature of 3/4 in bar 1, and get a Bossa Waltz.

Pattern Pushing

Patterns can be pushed individually or on instrument basis (random % of time).

Pushes can get a **Velocity Boost**, so that they are played louder than other patterns. Usually a setting of 10 is a good boost to give pushes.

# ticks to push: Choose the number ticks for each push to use. 30 = 16th note, 40 ticks = triplet, 60 = half note.



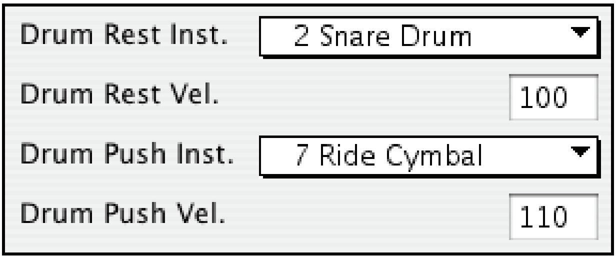
Style Pushes

	A	B
Bass	10	20

In this example, the Bass part patterns will be pushed randomly 10% of the time, in the A substyle, and 20% of time in the B substyle.

Since Rests can be “Shots,” that play a chord on beat 1, the style can define what instrument to use for this, and at what velocity.

Similarly, each Push is accompanied by a drum stab, and the style can define what instrument to use and at what velocity.



Drum Rest Inst.	2 Snare Drum
Drum Rest Vel.	100
Drum Push Inst.	7 Ride Cymbal
Drum Push Vel.	110

Set Patches…

The **Set Patch and Volume for Style** dialog box allows you to assign instruments to a style including default instrument volumes. When the song is played back using the style, these patch changes will be sent to your synthesizer along with the default instrument volumes. Remember to always use General MIDI Instrument numbers, not the Patch numbers of your synth, unless you have a General MIDI synth. If you don't require a specific instrument for the style, type a 0 for no patch change. The patch changes take effect immediately in the style, so that when you are recording Bass parts for example, you will hear the bass patch that you have selected.

Thru Patch

If you set the Thru Patch to other than 0, the instrument that the user plays along with, using your style, will be the Thru patch that you set. If you're making a “heavy rock” style, you might want to set the thru patch to be Rock guitar if you expected that the user would want to always play along on Rock guitar.

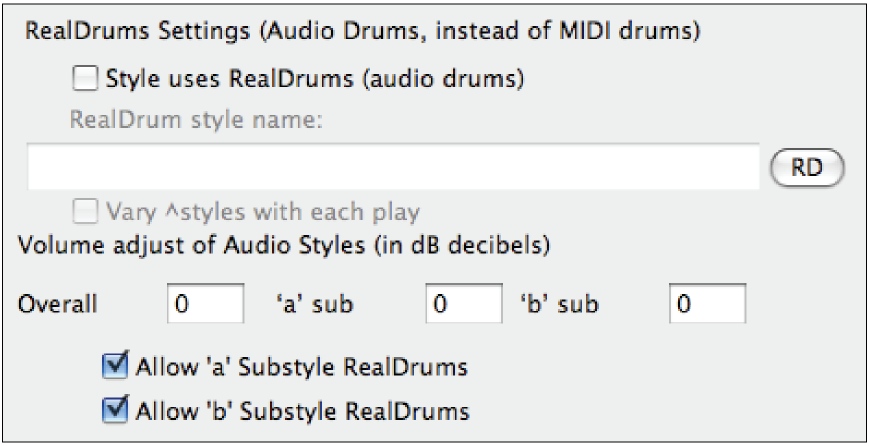
Melody Patch

If set to other than 0 all melodies will be played on the specified instrument. If you're making a “Grover Washington” style for example, you might want any melodies to be automatically set to Saxophone.

Volumes

You can set a default volume for each instrument in your style. The default volume is 90. The volume range is 0 - 127.

RealDrums Settings



RealDrums Settings (Audio Drums, instead of MIDI drums)

☐ Style uses RealDrums (audio drums)

RealDrum style name:

☐ Vary ^styles with each play

Volume adjust of Audio Styles (in dB decibels)

Overall: 0 ‘a’ sub: 0 ‘b’ sub: 0

☑ Allow 'a' Substyle RealDrums

☑ Allow 'b' Substyle RealDrums

RealDrums are actual recordings of studio drummers, pieced together by Band-in-a-Box to create a unique “real” drum track that is played along with the MIDI tracks created by Band-in-a-Box styles.

RealDrums Settings (Audio Drums, instead of MIDI drums)

Enable “Style uses RealDrums (audio drums)” in order to designate a RealDrums style, then press the **[RD]** button to select your RealDrums style. Whenever the current style is played, it will use your RealDrums style provided that RealDrums are enabled in the **RealDrums Settings** dialog. There are also additional volume controls here.

To make your overall dB setting a bit higher or lower for this particular Band-in-a-Box style you can enter a setting here. There are also fields for adjusting the “a” or “b” subsection volumes only.

If you remove the check mark from either “Allow ‘a’ substyle RealDrums” or “Allow ‘b’ substyle RealDrums” the one with the checkmark remaining will be used for the entire song, regardless of what substyle is currently called for in the song.

Choose “Vary ^ styles with each play” to hear a different variation each time **[Play]** is pressed, so the song sounds fresh each time. One time you’ll hear it with brushes, the next time with sticks and ride cymbals, etc.

Long Name (32 chars)

A long style name can be stored in the style (up to 32 characters), and this will appear on screen and in the **StylePicker**.

Jazz Style?

This lets Band-in-a-Box know if the style you've made is a Jazz style or not. If it's a Jazz style it will use the Jazz Snare/Bass Drum instead of the Pop Snare/Bass Drum, and also makes some other decisions based on this setting.

Tempo

This allows you to set the default tempo for the Style. This is stored with the style. You can also change this tempo by the tempo button on the StyleMaker main screen. Tempos can also be changed by the [and] keys. When creating a new song the tempo will be set to the default tempo for the style/

Resolution

Styles can either have Triplet (swing eighth notes) Straight (even eighth or sixteenth notes) resolution.

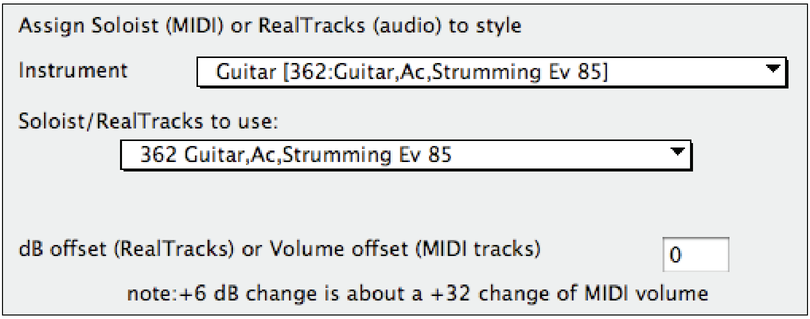
'Riff' voicing type uses chord tones

This is an option for piano, guitar, and string patterns. If selected, voicing modifies to match the chord and scale. Deselect for a simple transpose ignoring chord type.

Assign Soloist (MIDI) or RealTracks (audio) to style

Styles can contain RealTracks and RealDrums or MIDI soloists.

To assign RealTracks to a style set the "Instrument" to use, and the RealTracks #. In the example, we are using RealGuitar for the Guitar track.



Assign Soloist (MIDI) or RealTracks (audio) to style

Instrument: Guitar [362:Guitar,Ac,Strumming Ev 85]

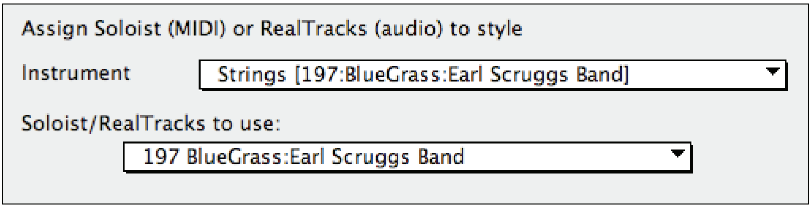
Soloist/RealTracks to use: 362 Guitar,Ac,Strumming Ev 85

dB offset (RealTracks) or Volume offset (MIDI tracks): 0

note:+6 dB change is about a +32 change of MIDI volume

Styles can have multiple RealTracks. For example, you could have RealPedalSteel and RealAcousticGuitar. And also RealDrums.

Styles can also use MIDI soloists. For example, make a style with a banjo part that has the same quality as the Band-in-a-Box Banjo Soloist. Here we are assigning an Earl Scruggs Bluegrass solo to the Strings part.



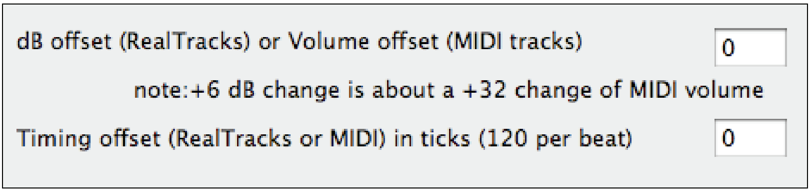
Assign Soloist (MIDI) or RealTracks (audio) to style

Instrument: Strings [197:BlueGrass:Earl Scruggs Band]

Soloist/RealTracks to use: 197 BlueGrass:Earl Scruggs Band

Use the **dB or volume offset** to match the level of the Soloist or RealTrack to the other instruments in the style. The acceptable range is a MIDI setting of –127 to 127. When applying this offset to audio (RealTracks) a value of 32 is approximately 6dB.

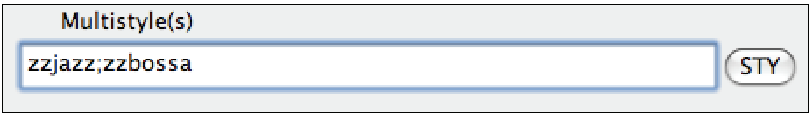
The **Timing offset (RealTracks or MIDI) in ticks (120 per beat)** setting allows you to make a song or style with a more laid-back feel for a certain RealTracks.


dB offset (RealTracks) or Volume offset (MIDI tracks) 0

note:+6 dB change is about a +32 change of MIDI volume

Timing offset (RealTracks or MIDI) in ticks (120 per beat) 0

MultiStyle(s)


Multistyle(s)

zzjazz;zzbossa

Enter the name of a style: zzjazz, or multiple styles separated by semicolons: zzjazz;zzbossa and these will appear as MultiStyles, substyles c/d/e/f etc**.**

You can click on the **[Style]** button to choose the styles for your MultiStyle from the StylePicker window.

Importing Patterns into a Style

Importing a pattern into a style is a powerful feature that greatly speeds up the making of new styles. In the interests of not “re-inventing the wheel” with each new style, this allows you to import a pattern from another style.

How to Import a Pattern into a Style

A pattern can be copied from one style to another by copying and pasting. The Miami Pop style has a nice Strings part, in this example we’ll import the Strings from Miami Pop style into the Light Rock style, ZZLITROK.Style.

Let's import the “Miami Pop” strings into the Light Rock style.

- Choose the [**LOAD**] button.
- Select the ZZMIAMI.Style style from the file dialog.
- Select the [**Strings**] button to display the String patterns for this style.
- Select an 8-beat String pattern to copy and press the [**COPY**] button.
- Choose the [**LOAD**] button.
- Select the ZZLITROK.Style style.
- Press the **OPEN** button to open this style.
- Choose an empty 8-beat “b” String pattern (because that is where the String pattern was recorded in) and press the [**PASTE**] button.
- Press the [**SAVE**] button to save the Lite Rock style with Strings.

The strings will play in the “b” substyle only, because that's how they were made in the Miami Pop style.

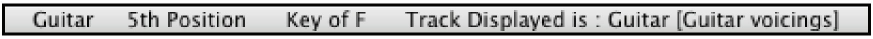
You could now import the Guitar from the ZZCONTRY.Style for example, using the steps above. It is quite easy to quickly add instruments to styles by importing instruments from other styles.

Intelligent Guitar Styles

Would you like to hear some realistic, accurate MIDI guitar from Band-in-a-Box styles, with strumming, picking, and accurate fret fingering? You'll get it with Version 11! **"Guitar Styles"** are styles that show strummed and picked guitar parts accurately on the guitar fretboard, and they sound great. These styles also play accurate guitar *voicings*, in your choice of Pop, Jazz, Country, or Folk Guitar chording. There's even a "walking guitar comping" style that plays guitar that emulates the famous "Basie Big Band" Jazz style. The "Guitar Styles" play like any regular style, and when you view them on the virtual guitar fretboard you can see exactly which strings and frets are used so it is a great learning tool as well.

Information about Guitar Styles for Playback.

Guitar Styles are identified by the exclamation point (!) in the style name. This is not a requirement, but is usually present in the style name. Guitar styles require Version 11 of Band-in-a-Box. With an earlier version the guitar track will play wrong notes. For the typical user who is just using the styles for playback and isn't making their own styles there's not much that you need to know about the styles, since they play normally like other Band-in-a-Box styles.



Guitar 5th Position Key of F Track Displayed is : Guitar [Guitar voicings]

You can see which tracks have intelligent guitar parts by looking at the title window of the Guitar fretboard, when the track is highlighted. If it is a guitar style track, it will say **[Guitar voicings]** after the name of the track. The usual track that has the intelligent guitar styles is of course the Guitar part. Some of the styles have more than one guitar, so the Piano and/or Strings part might also have an intelligent guitar part. In these cases, you can also view the guitar on those tracks.

The styles can be set to use different types of voicings for guitar. For example, there are Jazz, Pop and Folk (open position) voicings. Also, some of the styles allow the guitar to play advanced chords and inversions. Some of the styles play chord patterns, so the chord in the song might be F7, but the guitar plays a "walking-chord" pattern of F7, Cm7/G, Abdim, F7/A on each beat. There can be "finger-picking" styles that have a lowest note alternate between root and 5th.

Guitar parts use channels 11 to 16 for the notes, corresponding to strings 1 to 6 of the guitar. When the notes are output to MIDI, they are re-channeled to the Guitar channel, so that it only uses 1 channel. When you make a MIDI file, the notes will all be written on the single guitar channel. Some other sequencers will recognize guitar parts on all 6 channels, so if you want to write the MIDI file from an intelligent guitar style, you can set Band-in-a-Box to do this from the **Preferences** "Write Guitar part on 6 channels" option.

As previously mentioned, you don't need to be aware of the details of how this is done; you just play the styles as usual.

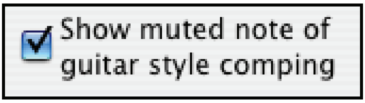
Let's Examine the Intelligent Guitar Styles

Load in the song! Freddie.MGU from the "Songs" folder. This is a demo song for the style! Freddie.Style. The exclamation point (!) in the name of a style is a convention to indicate that the style is an "intelligent guitar style." This means that the patterns on the guitar part will play with correct guitar voicings on the fretboard.

Play the !Freddie.MGU song.

Open the Guitar window and click on the [G] button to view the Guitar track on the guitar fretboard.

As the song plays, you'll see and hear the guitar played on the fretboard using correct Jazz voicings. For some chords, you'll notice that the guitar plays different voicings on each beat in a walking pattern. For example, on an F7 chord lasting 4 beats, the guitar might play "F7, Gm7, Abdim, and F7/A," with each chord lasting one beat, just as a professional Jazz guitarist might do.



☑ Show muted note of guitar style comping

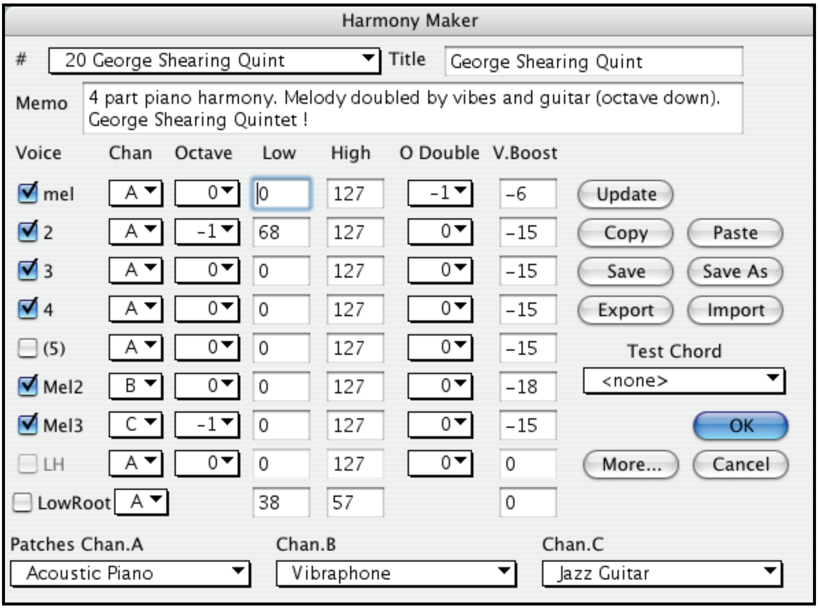
The !Freddie.MGU style uses 3 note chord voicings in order to emphasize the lower range and to enhance the percussive rhythm effect.

Since in these cases the guitarist is usually fingering the 4th note and muting it, if you want to see what the 4th note of the voicing would be you can set this option by pressing the [Settings] button in the Guitar window and checking the box for "Show muted note of guitar style comping" in the Guitar Settings dialog.

> **Note:** Remember that for any style you see with an exclamation point (!) in the style name (an intelligent guitar style) you can view and hear the guitar part played on the guitar fretboard as described above.

The Harmony Maker

The **Harmony Maker** editing module allows you to create (or edit) your own harmonies. This can be used in the program to harmonize melodies, solos, or live playing on the Thru



Harmony Maker

20 George Shearing Quint

Title George Shearing Quint

Memo 4 part piano harmony. Melody doubled by vibes and guitar (octave down). George Shearing Quintet !

Voice	Chan	Octave	Low	High	O Double	V.Boost
☑ mel	A	0	0	127	-1	-6
☑ 2	A	-1	68	127	0	-15
☑ 3	A	0	0	127	0	-15
☑ 4	A	0	0	127	0	-15
☐ (5)	A	0	0	127	0	-15
☑ Mel2	B	0	0	127	0	-18
☑ Mel3	C	-1	0	127	0	-15
☐ LH	A	0	0	127	0	0
☐ LowRoot	A		38	57		0

Test Chord <none>

Patches Chan.A Acoustic Piano

Chan.B Vibraphone

Chan.C Jazz Guitar

channel. Sophisticated options control usage of passing harmonies (diatonic, dominant approach and chromatic), drop octave voicings (e.g. drop 2), octave doubling, patch selection, and more. An unlimited number of harmonies can be created and can be saved to disk as harmonies files. Changes in harmonies can be heard "live" as a song is playing.

The Harmony Maker screen allows you to design a harmony.

This harmony can be used in the future for the melody or the thru harmony part.

Each harmony can use up to 3 channels, Harmony Channel A, B, and C.

If your harmony only has one instrument, then you will use Channel A for all the voices. If your harmony uses Flute and Bass, then you could use Flute on Channel A, and Bass on Channel B.

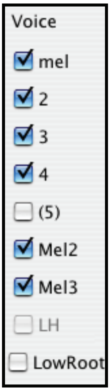
Let's make the Harmony called Shearing Quintet. This is illustrated above. The Shearing Quintet was a famous Jazz quintet with a distinctive sound that consisted of:

- **Piano** playing a 4-part harmony with the melody doubled one octave below.
- **Vibes** doubling the melody.
- **Electric Guitar** doubling the melody one octave below.

OK, we'll make this harmony by using Piano as Channel A, Vibes as Channel B, Guitar as Channel C. Let's start with the Piano.

Let's hear our Shearing harmony playing as we develop it. To do this, we need a song with a melody to be playing *before* we enter the Harmony Maker. So let's exit the Harmony Maker, and start a song with a melody playing (like Old Folks at Home.mgu). Now go back into the Harmony Maker.

Voices



Voice
☑ mel
☑ 2
☑ 3
☑ 4
☐ (5)
☑ Mel2
☑ Mel3
☐ LH
☐ LowRoot

You'll see the voices down the left side of the dialog box.

Mel is the melody.

Voice 2 is a chord tone below the melody.

Voice 3 is 2 chord tones below the melody.

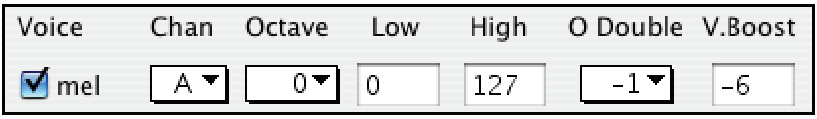
Voice 4 is 3 chord tones below the melody.

Voice 5 (rarely used) is an additional chord tone, usually the 9th or 11th in the scale.

Mel2 and Mel3 are used to double the melody.

For the Shearing Quintet harmony:
The Piano is 4-part harmony, so it will use voice 1, 2, 3, and 4 on Channel A.
The Vibes will double the melody, so will use the Mel2 voice.
The Guitar will double the melody, so will use the Mel3 voice.

Settings for Each Voice



Voice	Chan	Octave	Low	High	O Double	V.Boost
☑ mel	A	0	0	127	-1	-6

Channel is described above. A 1-instrument harmony will use Channel A only. Additional instruments can use Channel B and C.

> **Note:** These channels are set to numbers in the Harmony Channels dialog box, available in the *M | MIDI Settings…* dialog box.

For the Shearing Quintet harmony, we will set the Piano to Channel A, the Vibes to B, and the Guitar to C.

Octave

This allows the harmony to "drop down" or "go up" by a number of octaves. This octave change will only happen in a certain range, as chosen in the **Low** and **High** settings.

For example, in the Shearing Quintet harmony, we want the 2nd voice of the Piano part to drop down an octave when the melody note is higher than MIDI note 68 (the Ab above middle C). So when the melody is higher than this, the harmony will become a "drop 2" voicing.

There is also an Overall Harmony Octave setting, available by pressing the [More…] button that changes the octave of the entire harmony.

O. Double (Octave Double)

This setting lets you double any voice. Usually you want to do this by doubling an octave below (i.e. octave =-1), but you can set the octave from -2 to +2. The doubling will always be on the same channel. If you want a different instrument to double the voice, then use the Melody Doubling Voices.

For the Shearing Quintet harmony, the only voice that needs a doubling like this is the Piano melody, so we'll set this to = -1 on **mel** (the melody voice).

V. Boost (Velocity Boost)

This allows you to increase or decrease the velocity (loudness) of each voice, to make the voice stand out more or less in the harmony. Default =0.

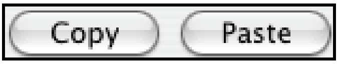
For the Shearing Harmony, we set the Melody to a boost of 10, and the vibes and guitar to a negative boost of (-5, and -20). This makes the piano stand out, and the vibes and guitar quieter.

Patches Chan.A: Acoustic Piano

The Patches setting at the bottom allows you to assign a patch to the harmony. If you set "No Patch change" the harmony won't change the patch. This is a useful setting for making a generic harmony that doesn't change the patch of the Melody or Thru channel for example.

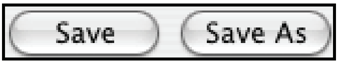
For the Shearing Quintet harmony, we will set the patches as follows:
Channel A: Piano
Channel B: Vibes
Channel C: Guitar

When we have made changes to the harmony, we will hear these changes on the harmony channel**. Important note: You need to press the UPDATE button after you've made any changes for the changes to take effect.**

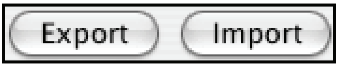


You make Copy a Harmony to the ClipBoard, and then move to a new harmony and PASTE the harmony to the new location.

For example, if you want to make a harmony similar to the Shearing Quintet harmony, choose [Copy], move to a new harmony, and choose [Paste]. Then rename that harmony “Shearing - modified” and you can make changes to it (such as using different instruments).



You should never have to press these [Save] buttons since the harmony is saved automatically for you. All of the 256 harmonies are saved in a single.har file called default.har. If you have run out of harmonies, you can start a new harmonies file by pressing the [SaveAs]. For example, if you want to make a disk of add-on harmonies, you can make one and save it as MyName.HAR. Then you could share it with other Band-in-a-Box users who could load in your bank of harmonies (from the *Har| Edit a Harmonies File…*) without disrupting their own existing default.har file.



As stated above, each .har file has 256 harmonies, so you probably need only 1 file (default.har) for all your harmonies. But if you've made a great harmony and want to give it to your friend for example, you can export a single harmony as a.h1 file. Your friend can then import this harmony into their .har file. Or, you could upload some.h1 files that you've created to your favorite web site for other Band-in-a-Box users to enjoy by importing them into their default.har harmonies file.

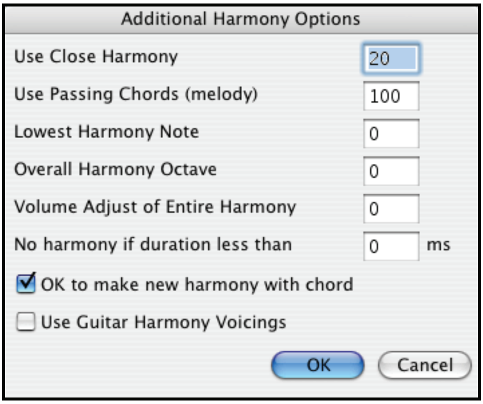
The best way to develop a harmony is to hear it as it’s playing. The preferred way to do this is to have a song playing that has a melody in it. Any changes to the harmony will be heard on the melody as soon as you press the [Update] button. You can also play along as the song is playing, and hear the new harmony on the Thru channel.

Test Chord

CMaj7

If you don't want to have a song playing, and want to hear the harmony, then set the Test Chord to a certain chord. Then you can play on the MIDI keyboard (with no song playing) and hear your harmony. This allows you to examine exactly what notes Band-in-a-Box is using to make your harmony.

Additional Harmony Settings are accessed by pressing the **MORE** button, which brings up the following dialog box:



Use Close Harmony 20

Use Passing Chords (melody) 100

Lowest Harmony Note 0

Overall Harmony Octave 0

Volume Adjust of Entire Harmony 0

No harmony if duration less than 0 ms

☑ OK to make new harmony with chord

☐ Use Guitar Harmony Voicings

Use Close Harmony

This only applies to 2 and 3 part harmonies.

If set to =0, then it will use only close harmonies (mainly 3rds for 2 part harmonies).

If set to =1, it will use mostly 3rds, with some 6ths for 2 part harmonies.

If set to =99, it will use mostly 6ths, with some 3rds for 2 part harmonies.

If set to =100, then it will use only wide harmonies (i.e. mainly 6th for 2 part harmonies).

If set to between 2 and 98, it will vary between close and open harmonies (for 2 and 3 part harmonies).

Use Passing Chords (Melody) Default = 100 %

Band-in-a-Box will sort out when to use passing harmonies, based on factors like the duration of the note, the next note, the chord tone, the velocity, previous notes, and other factors. You don't need to be aware of any of this. You can visually see when the harmony is using a passing chord. The harmony display is usually blue, but when there is a passing chord, it displays as RED.

If you don't want passing chords, set this value to = 0. We usually leave it at 100%.

Lowest Harmony Note

You can set a lowest note for the harmony to play. When the melody is low, harmonies begin to sound “muddy,” so you can avoid the harmony being played below a certain note.

Overall Harmony Octave

This is very useful setting. It sets the overall octave of the harmony. For example, when we made the 5-part Trumpets harmony, we wanted the harmony to always be played an octave higher than the recorded melody. This is because the 5-part harmony is spread over 2 octaves and needs a high

Volume Adjust of Entire Harmony

You can set an overall adjust to the entire harmony, so it will be quieter.

No harmony if duration less than

If harmonies such as “Garner Piano” harmonize every note, they produce unrealistic harmonies, since a piano player (like Garner) wouldn't harmonize notes of a short duration. You can specify a harmony to only occur for notes longer than a certain duration. In the example of Garner, we set the threshold to 200ms, notes shorter than that will not be harmonized.

OK to make new harmony with chord

This option is for how the program fixes the harmony when chord changes occur during a sustained note harmony. Most harmonies have a feature that changes the pitch of the harmony voices under the Melody note when the chord changes, if the underlying voice wouldn't be a chord tone. This sounds unrealistic for certain types of harmonies like "Garner" or "Guitar harmonies," since it would be unrealistic for those instruments to change the inner voicings in this manner. If you de-select the option to "Make new harmony with new chord," the voices that would conflict with the new chord merely stop playing instead of changing to new notes.

Use Guitar Harmony Voicings

This harmony type uses real guitar chord voicings that display correctly on the guitar fretboard. Setting the "Use Guitar Harmony Voicings" checkbox means that guitar chord voicings will be used, instead of any other voicings specified in the Harmony Maker. Check out Harmony #32 (J Pass) for an example of this.

The Soloist Maker

This module allows you to define your own soloists. For example, let's say you want to create a soloist in a style similar to John Coltrane, the great Jazz saxophonist. The Soloist Maker allows you to define the parameters essential to a soloist's playing, such as instrument range (i.e. tenor saxophone), extra legato playing, playing more on top of the beat than most jazz musicians, and playing straighter 8th notes than usual swing 8th notes.

In addition, you can set phrasing options, such as how long the phrase should be, and how much "space" to leave between phrases. You can also set how "outside" the playing should be. In the case of a John Coltrane style, you set that to the maximum! Then "turn it loose" and hear the soloist play over any song!

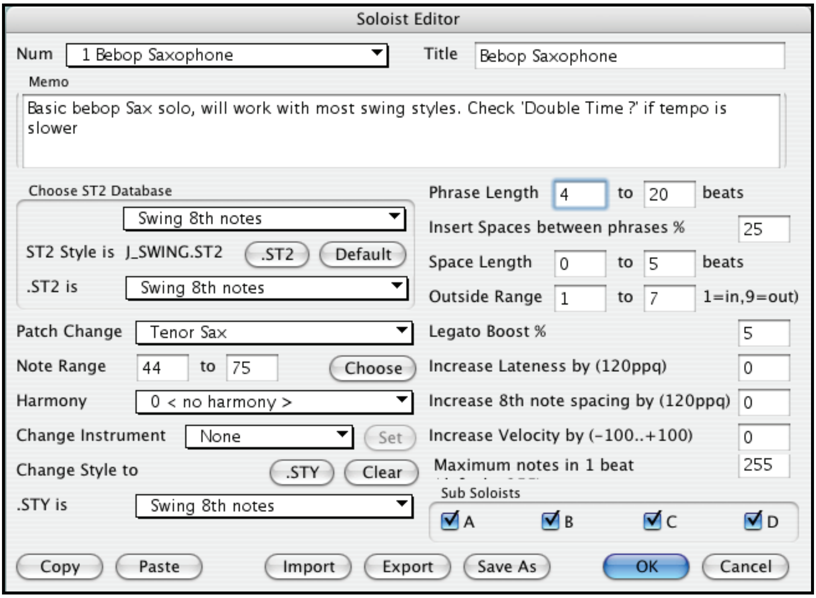
10 easy steps to make a Soloist:

1. Bring up the Soloist window by pressing the **[Solo]** Button or **Shift+F4**.
2. Select a blank spot in your list of soloists and press the Soloist Maker **[Edit]** button.
3. Insert the title of your soloist and any memo note you wish to add. (The Num field will be filled in for you.) Call this one "Bebop Saxophone." For the memo, you can put in information like, "Basic bebop Sax solo, will work with most swing styles. Check "Double Time?" if tempo is slower."
4. Choose the type of soloist, i.e., Swing 8th notes, Even 8th notes, Swing 16th notes, etc. This should be set to Swing 8ths.
5. This style uses the default ST2 database, J_SWING.ST2. Another choice could be made from the Soloists folder by clicking on the **[.ST2]** button.
6. Press the **[Choose]** button to select the instrument the soloist should play (i.e. Tenor Saxophone).

Note: You may also select an instrument from the Patch Change window, but selecting an instrument with the 'choose' button also fills in the note range information specific to that instrument. You'll notice that the correct range for tenor saxophone has been filled in to the Note Range settings.

7. Modify (if required) the phrase length, space length, and outside range parameters.
8. Change the Legato Boost to 10 % to add 10% to the duration of the notes.
9. Increase the Lateness by -5. This will play the notes more "on the beat" than other jazz soloists.
10. Increase the 8th Note spacing by -5. This will play the 8th notes in a more even feel than other Jazz soloists.

If your screen looks something like the one shown, press **[OK]**. Then, give Band-in-a-Box a few moments to load its knowledgebase of solo ideas and new parameters, and an additional few moments to analyze the chords. Playback will then begin automatically. Enjoy the solo!



Soloist Editor

Num: 1 Bebop Saxophone

Title: Bebop Saxophone

Memo: Basic bebop Sax solo, will work with most swing styles. Check 'Double Time ?' if tempo is slower

Choose ST2 Database: Swing 8th notes

ST2 Style is J_SWING.ST2

.ST2 is: Swing 8th notes

Patch Change: Tenor Sax

Note Range: 44 to 75

Harmony: 0 < no harmony >

Change Instrument: None

Change Style to

.STY is: Swing 8th notes

Phrase Length: 4 to 20 beats

Insert Spaces between phrases %: 25

Space Length: 0 to 5 beats

Outside Range: 1 to 7 1=in,9=out)

Legato Boost %: 5

Increase Lateness by (120ppq): 0

Increase 8th note spacing by (120ppq): 0

Increase Velocity by (-100..+100): 0

Maximum notes in 1 beat: 255

Sub Soloists: ☑ A ☑ B ☑ C ☑ D

The Melodist Maker

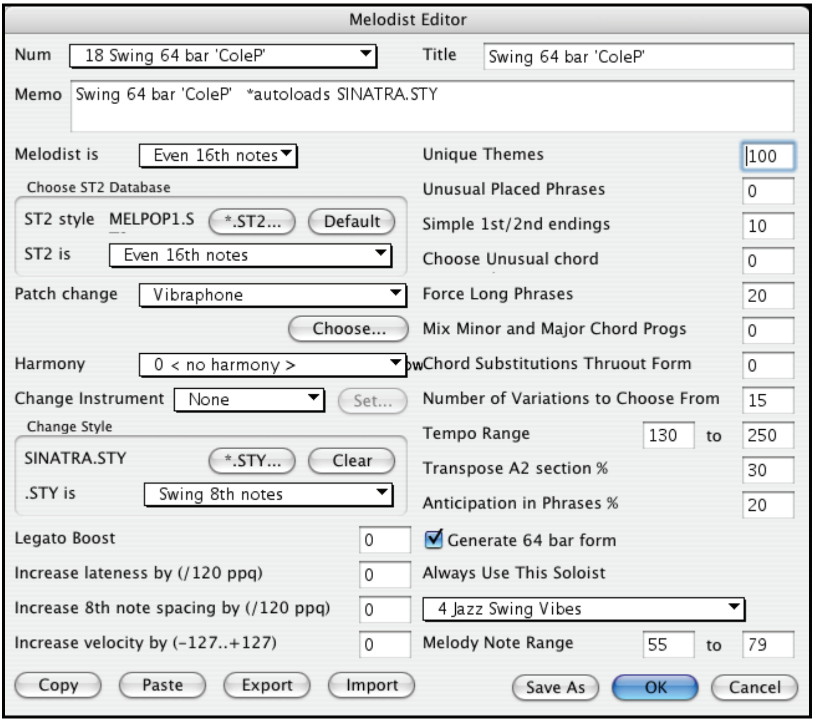
In addition to the 50 Melodists supplied with the program, this module lets you *define or edit your own melodists*. You can choose the parameters to control the type of chords, melody and intro to be generated, as well as a number of settings controlling song form, theme continuity, endings type, anticipations, feel, style, harmony, soloist, patch changes and more.

Launching the Melodist Maker

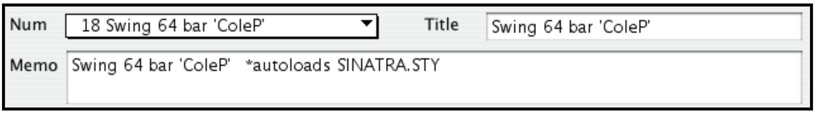
Melodist Maker
Edit...

The Melodist Maker is launched from the Melodist selection dialog. Press the Melodist Maker [Edit…] button to launch the **Melodist Editor** dialog.

Melodist Editor Dialog

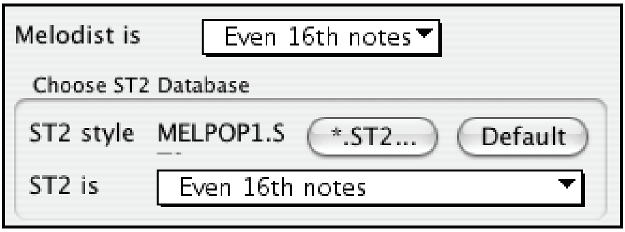

Melodist Editor
Num: 18 Swing 64 bar 'ColeP'
Title: Swing 64 bar 'ColeP'
Memo: Swing 64 bar 'ColeP' *autoloads SINATRA.STY
Melodist is: Even 16th notes
Choose ST2 Database
ST2 style: MELPOP1.S
ST2 is: Even 16th notes
Patch change: Vibraphone
Harmony: 0 < no harmony >
Change Instrument: None
Change Style
SINATRA.STY
.STY is: Swing 8th notes
Legato Boost: 0
Increase lateness by (/120 ppq): 0
Increase 8th note spacing by (/120 ppq): 0
Increase velocity by (-127..+127): 0
Unique Themes: 100
Unusual Placed Phrases: 0
Simple 1st/2nd endings: 10
Choose Unusual chord: 0
Force Long Phrases: 20
Mix Minor and Major Chord Progs: 0
Chord Substitutions Thruout Form: 0
Number of Variations to Choose From: 15
Tempo Range: 130 to 250
Transpose A2 section %: 30
Anticipation in Phrases %: 20
☑ Generate 64 bar form
Always Use This Soloist: 4 Jazz Swing Vibes
Melody Note Range: 55 to 79

This dialog has settings that allow you to create a Melodist.


Num: 18 Swing 64 bar 'ColeP'
Title: Swing 64 bar 'ColeP'
Memo: Swing 64 bar 'ColeP' *autoloads SINATRA.STY

The **Num** selection box allows you to select the Melodist that you'd like to edit.

The top area of the Melodist Maker screen allows you to set the **Title** of the Melodist and supply a **Memo**.


Melodist is: Even 16th notes
Choose ST2 Database
ST2 style: MELPOP1.S
ST2 is: Even 16th notes

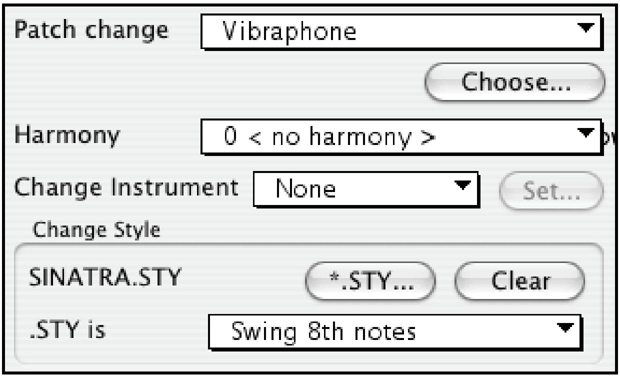
The ST2 area allows you to select the associated ST2 database for the Melodist. Here are some ST2 Melodist databases.

- Melody1.ST2 (Jazz Swing, 8th notes)
- MelodyPOP1.ST2 (Pop Ballads, 16th notes)
- MelodyWLZ1.ST2 (Waltzes, 8th notes)

- MelodyROK1.ST2 (Rock, 8th notes)

Note: Soloist databases also have extensions of ST2, but they are not compatible with Melodists. Melodist databases can be easily identified, as they all begin with Melody.

The **Patch change area** of the Melodist Maker screen allows you to select a **Patch** (instrument), **Harmony,** and **Change Instrument** setting (each chorus). You can also **Change Style** for the Melodist, and specify the feel for the style in the "**.Style is**" box.



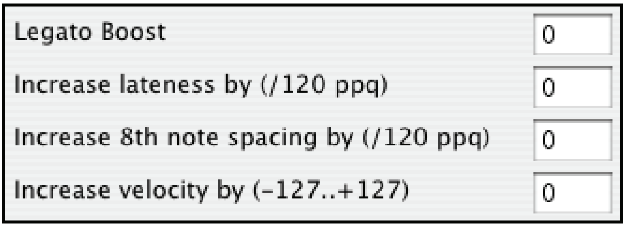
Patch change: Vibraphone

Harmony: 0 < no harmony >

Change Instrument: None

Change Style: SINATRA.STY

.STY is: Swing 8th notes



Legato Boost: 0

Increase lateness by (/120 ppq): 0

Increase 8th note spacing by (/120 ppq): 0

Increase velocity by (-127..+127): 0

- The **Legato Boost** changes the legato (length) of the notes generated. Instruments like Saxophone have longer legato phrasing.
- **Lateness** refers to how much after the beat the notes are played. This is normally left at zero for Melodists.
- **8th note spacing** is usually left at zero. If set to a non-zero value, the 8th notes will be farther apart (units of 120ppq).
- **Increase velocity** is used to increase or decrease the volume of the Melodist.

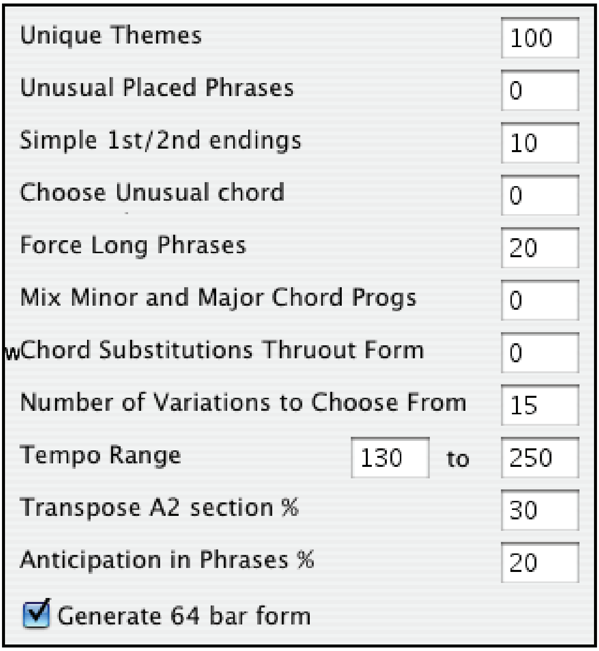
The next section of the Melodist Maker allows you to select options that control what type of melody will be generated. Here's an explanation of these options.

Unique Themes Default=100

This is normally left at 100%. But if you want to force the Melodist to stick with the same theme throughout the song, set this to a lower value (say 80%). It shouldn't be set much lower than 80.

Unusual Placed Phrasing Default =0

The Melodist tries to make phrases that are appropriate for the position in the song. For example, the first 2 bars of the melody are appropriate for "opening phrases." But if you want to experiment with phrases that don't follow these rules, set the Unusual Placed Phrasing to a value higher than 0% (e.g. 30%).



Unique Themes 100

Unusual Placed Phrases 0

Simple 1st/2nd endings 10

Choose Unusual chord 0

Force Long Phrases 20

Mix Minor and Major Chord Progs 0

wChord Substitutions Thruout Form 0

Number of Variations to Choose From 15

Tempo Range 130 to 250

Transpose A2 section % 30

Anticipation in Phrases % 20

☑ Generate 64 bar form

Simple 1st and 2nd Endings Default = 80%

This setting only applies to Melodists that are using the Jazz Swing (Melody1.ST2) or Waltz (MelodyWLZ1.ST2) databases. This determines the % of time that endings of the A sections (in AABA forms) will be simple endings (1 or 2 notes) instead of complete phrases. Usually AABA tunes end with simple phrases at the end of the A section, so this option is normally left at 80% or higher.

Choose Unusual Chord Progressions Default = 0

If set to a value other than zero, the Melodist will generate a typical chord progressions. For example, instead of a Dm7 | G7 | Cmaj7, the Melodist might generate Dm7 | Db7 | Cmaj7 Am7.

Force Long Phrases Default = 20

This determines the % of time that the Melodist will try to generate long phrases (4 bars or more). The “downside” to setting it higher than 20 will be a loss of uniqueness in the phrases generated. The setting shouldn't be set much higher than 20.

Mix Minor and Major Chord Progressions Default = 0

Typical major key chord progressions have progressions like (in the key of C) Dm7 | G7 | Cmaj7, whereas in the key of Am, they would be | Bm7b5 | E7 | Am6. This setting determines how much the two types of progressions should be mixed in a single song.

Chord Substitutions Throughout the Form Default = 0

Normally an AABA song has identical chords for each “a” section. If this setting is greater than zero, the Melodist will generate chord substitutions throughout the various “a” sections, while preserving the identical melodies!

Number of Variations to Choose From Default = 15

As the Melodist is determining what type of phrase to generate, it will narrow the possibilities to the number of variations set in this variable. Setting a higher number results in more interesting melodies, but the chord progressions are more unusual.

Tempo Range Default from 110 to 180 bpm

The Tempo Range setting determines the tempo range that the tune will be created with (it will be a random tempo in the range). The **auto-tempo** setting must be set on the Melodist Selection screen for the tempo range to work.

Transpose A2 Section Default = 30

In songs with an AABA form, it is common for the second “a” section to be transposed. For example, the first “a” section might be in the key of Eb, and the second would be transposed up to the key of Gb. Melodists store these settings, and some Melodists are set to transpose the A2 sections. This setting determines the % chance that the song will be generated with a transpose. The transpose will be usually 2, 3, or 4 semitones. The song will only be transposed if the “A2 transpose” setting isn't set to “none” on the Melodist selection screen.

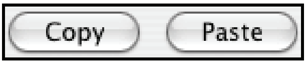
Anticipations in Phrases Default = 20

Melodic phrases often begin a little before the beat; this is referred to as an *anticipation.* This setting determines what % of the phrases will be anticipated.

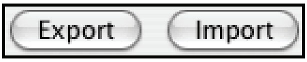
Always Use This Soloist

4 Jazz Swing Vibes

Since Melodists can also generate Solos, a specific Soloist can be set in this setting. If set to “0 - no Soloist,” the program will intelligently pick a Soloist.



Melodists can be copied and pasted to quickly make new Melodists that are variations of each other.



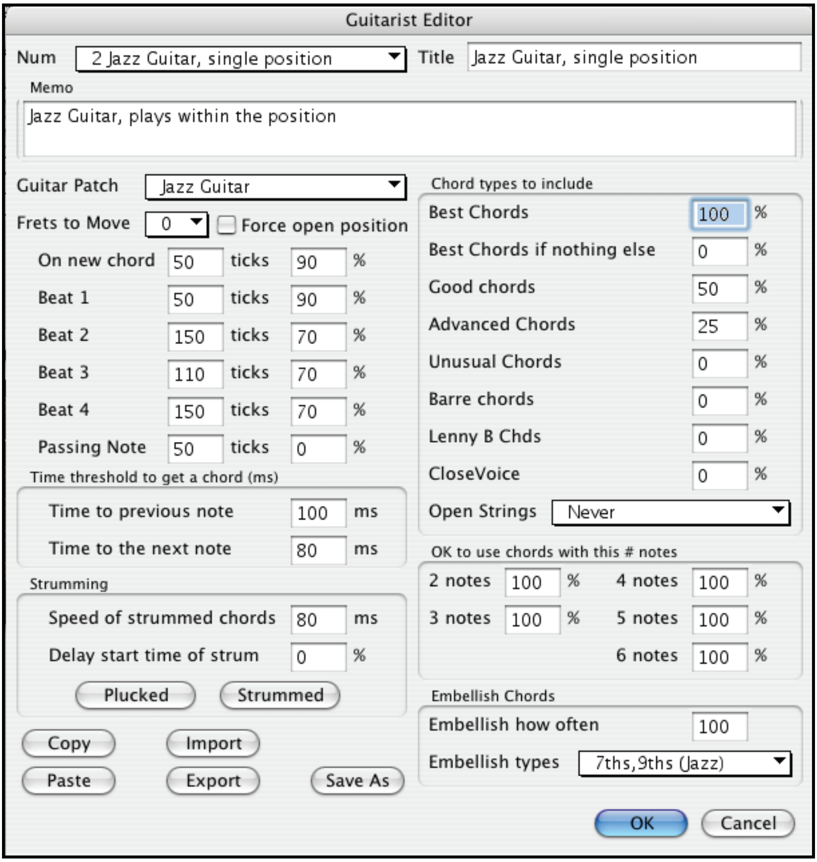
You can export (save) and import (load) individual melodists to/from .M1 files. This would be useful if you wanted to send a Melodist to a friend for example.

The entire Melodist file, with 256 Melodists may be saved to a .Melody file. The usual file is DEFAULT.Melody. The DEFAULT.Melody file is auto-saved every time the OK button is pressed, so you don't need to explicitly save by the [**Save As**] button unless you want to save alternate .Melody files and go beyond 256 Melodists.

The Guitarist Maker

Edit Guitarist Maker

The [Edit…] button in the Guitarist Selection window launches the Guitarist Editor, where you'll see the options for making or editing Guitarists.



Num: 2 Jazz Guitar, single position
Title: Jazz Guitar, single position
Memo: Jazz Guitar, plays within the position

Guitar Patch: Jazz Guitar
Frets to Move: 0
☐ Force open position

On new chord	50	ticks	90	%
Beat 1	50	ticks	90	%
Beat 2	150	ticks	70	%
Beat 3	110	ticks	70	%
Beat 4	150	ticks	70	%
Passing Note	50	ticks	0	%

Time threshold to get a chord (ms)

Time to previous note: 100 ms
Time to the next note: 80 ms

Strumming

Speed of strummed chords: 80 ms
Delay start time of strum: 0 %

Chord types to include

Best Chords	100	%
Best Chords if nothing else	0	%
Good chords	50	%
Advanced Chords	25	%
Unusual Chords	0	%
Barre chords	0	%
Lenny B Chds	0	%
CloseVoice	0	%

Open Strings: Never

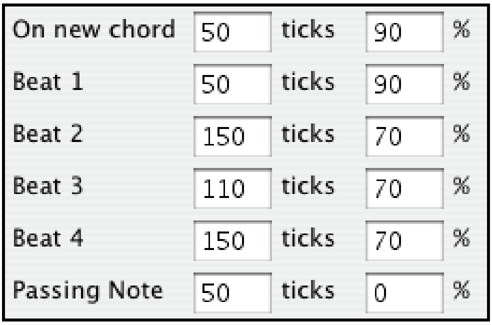
OK to use chords with this # notes

2 notes	100	%	4 notes	100	%
3 notes	100	%	5 notes	100	%
			6 notes	100	%

Embellish Chords

Embellish how often: 100
Embellish types: 7ths,9ths (Jazz)

- The Guitarist is selected from the “Num” field.
- You can title the Guitarist using the “Title” field.
- The Memo field allows a 100-character memo about the Guitarist.
- The Guitar Patch is selected using the Guitar Patch field.
- Frets To Move field: If set to zero, the guitar chord solo will be limited to chords that can be played within the current position. If set to 5 (for example), the chords will be limited to chords that can be played within the current position and up to 5 frets away from the current position.
- Force Open Position forces all of the guitar voicings to the open position. The exception is when the melody notes are so high that they can't be played using open position voicings. If the melody is in a high range, and you want a “forced open position,” you should likely transpose the melody to a lower octave prior to generating the solo.



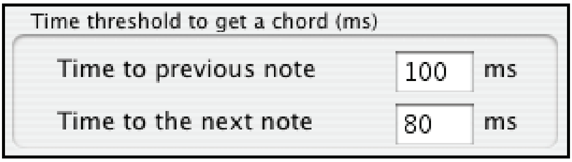
On new chord	50	ticks	90	%
Beat 1	50	ticks	90	%
Beat 2	150	ticks	70	%
Beat 3	110	ticks	70	%
Beat 4	150	ticks	70	%
Passing Note	50	ticks	0	%

The settings for Note duration thresholds to get a chord refer to the length that a note must be before a chord will be generated.

Looking at the settings above (for Guitarist #2), these would be interpreted as follows:

- If a note occurs and it is the “First Note of a New Chord,” and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note), then a chord will get voiced 90% of the time.
- If a note occurs (not the first note of a chord), that is on “Beat 1 of a bar,” and the note is not followed by another note for at least 50 ticks (120 ticks = 1 quarter note), then a chord will get voiced 90% of the time.
- Similar interpretations for notes occurring on “Beat 2, 3, and 4.” You can see that the threshold is higher for notes on beat 2 and 4, which is how a guitar player makes chord solos.
- “Passing notes” are defined as short duration notes that aren't on the beat, and are followed by a note that is on the beat. In the example above, passing notes will never be voiced as chords, since the tick threshold is set to zero.

There is a further threshold applied to whether or not a note is voiced to a chord. These are durations in milliseconds.



Time threshold to get a chord (ms)

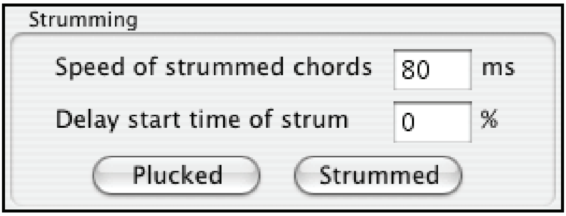
Time to previous note 100 ms

Time to the next note 80 ms

In the settings as illustrated, if the note occurs less than 100ms after the previous note, the note will not be voiced as a chord. If the note is followed by another note within 80ms, then the note will not be voiced as a chord.

Strumming Settings

If the Guitar Chord were all played at the same time, it would sound as if it was “plucked.” Guitar playing is more typically a strum.



Speed of strummed chords 80 ms

Delay start time of strum 0 %

Strum Speed: If you set the Speed of the strum to, say, 80ms, then the guitar chord will be “strummed” over a period of 80ms.

Strum Delay: If the Delay start time is left at zero, the strum will *end* at the original time of the melody note. If you set it to 50% delay, the strum will be in its midpoint at the original start time of the Melody note, and if it's set to 100%, the strum won't start until the time of the original note. The most musical setting is about 50% delay. A delay of 0% also sounds good, and has the added advantage that it doesn't shift the actual time of the Melody note (relevant if you keep regenerating the solo on the Melody track).

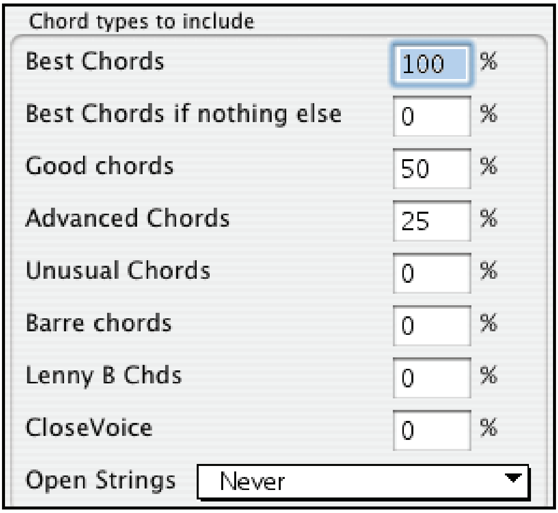
The [Plucked] or [Strummed] button sets these settings to preset values.

Chord Types to Include

You can decide which types of chords should be included in the chord solo:

Chord Types (Best/Good/Advanced/Unusual/Barre/Open Strings).

- **Best chords** are the most commonly played chords by pro guitarists.
- **Good chords** are popular alternate chords.
- **Advanced chords** are chords that are difficult to play, or have advanced voicings.
- **Unusual chords** are voicings that should be avoided in most cases, but have some uses.
- **Barre chords** are chords that require the index finger to be played in a Barre position.
- **Include Open Strings** can be set to Never/Sometimes/Favor. If set to “Never,” no chords that require and open string will be played. If set to “Favor,” it will play open strings whenever possible, and “sometimes” is a “middle ground” setting.



Best Chords 100 %

Best Chords if nothing else 0 %

Good chords 50 %

Advanced Chords 25 %

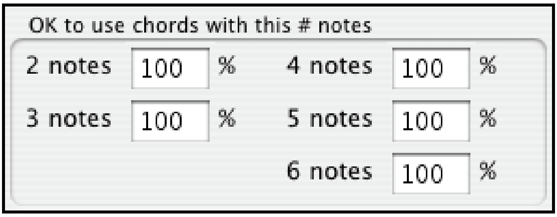
Unusual Chords 0 %

Barre chords 0 %

Lenny B Chds 0 %

CloseVoice 0 %

Open Strings Never



OK to use chords with this # notes

2 notes 100 %

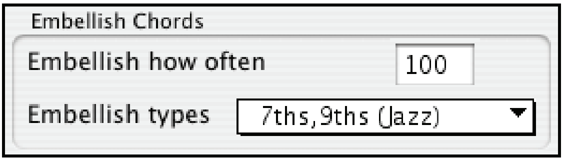
3 notes 100 %

4 notes 100 %

5 notes 100 %

6 notes 100 %

OK to use chords with this # of Notes. You can select the # of notes for chords to be included in the chord solo. In the example above, chords with 2-6 notes will be included.



Embellish Chords

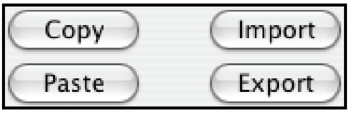
Embellish how often 100

Embellish types 7ths,9ths (Jazz)

Embellishment types allow setting of the types of embellishments to do,

- “Pop” Guitarists should be set to use 9ths only. This will change C7 chords to C9 and Cm7 to Cm9.
- The “7ths/9ths” setting should be used for Jazz. This adds the embellishments of C to Cmaj7 and Cm to Cm7.
- The “7/9/11/13” embellishment should be used for “Advanced Jazz” Guitarists and add 11ths and 13ths voicings.

If you make changes to the Guitarist settings, you need to manually save them, by pressing **[Save As]**, and then finding the Band-in-a-Box folder and saving the file as default.git.



Individual Guitarists can be copied, pasted, exported, or imported to/from disk.

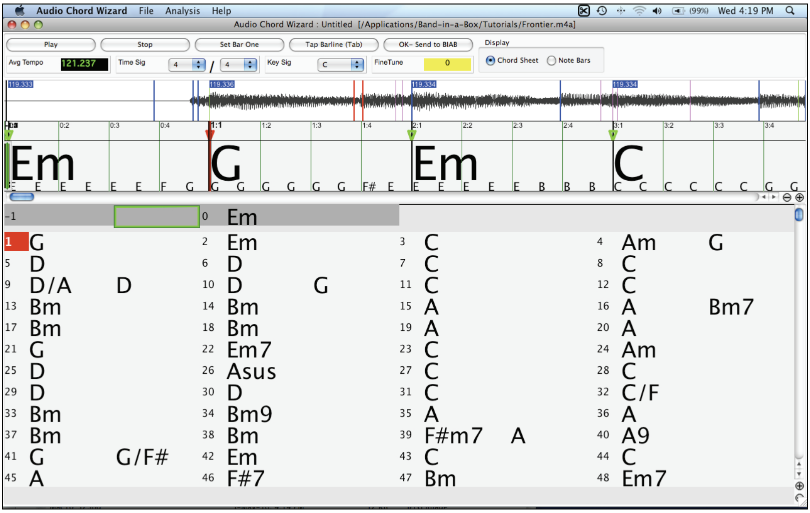
Chapter 12: Wizards, Tutors, and Utilities

Audio Chord Wizard ("Chords from MP4")

This amazing wizard automatically figures out the chords from any MP4, M4A, AIFF or other audio file and displays them in Band-in-a-Box. Just load an audio file to instantly see the chords.

Using the Audio Chord Wizard is a great way to learn and practice popular songs as you play along and see the chords.

Launch the Audio Chord Wizard with the toolbar button or with the *Windows* | *Run AudioChordWizard* menu commands.



Audio Chord Wizard : Untitled [/Applications/Band-in-a-Box/Tutorials/Frontier.m4a]

Avg Tempo 121.237

Time Sig 4 / 4

Key Sig C

FineTune 0

Display: ● Chord Sheet ○ Note Bars

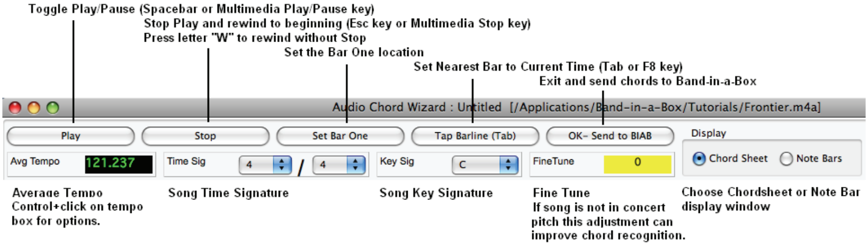
-1		0	Em				
1	G	2	Em	3	C	4	Am G
5	D	6	D	7	C	8	C
9	D/A D	10	D G	11	C	12	C
13	Bm	14	Bm	15	A	16	A Bm7
17	Bm	18	Bm	19	A	20	A
21	G	22	Em7	23	C	24	Am
25	D	26	Asus	27	C	28	C
29	D	30	D	31	C	32	C/F
33	Bm	34	Bm9	35	A	36	A
37	Bm	38	Bm	39	F#m7 A	40	A9
41	G G/F#	42	Em	43	C	44	C
45	A	46	F#7	47	Bm	48	Em7

Audio Chord Wizard Window

The **Audio Chord Wizard** window shows an overview of the open wave file with the bar lines and chords as interpreted by the wizard below. Controls and settings are found in the toolbar at the top of the window, and the **chordsheet** in the lower part of the window shows chords and bars as interpreted from the wave file.

Use the minus and plus zoom buttons at the bottom of the screen to adjust the scale of the display.

⊖ ⊕ The minus button shrinks the display to show more bars, the plus sign expands the display but shows fewer bars.


Audio Chord Wizard : Untitled [/Applications/Band-in-a-Box/Tutorials/Frontier.m4a]
Play
Stop
Set Bar One
Tap Barline (Tab)
OK- Send to BIAB
Display
● Chord Sheet
○ Note Bars
Avg Tempo
121.237
Time Sig
4 / 4
Key Sig
C
FineTune
0

Toggle Play/Pause (Spacebar or Multimedia Play/Pause key)

Stop Play and rewind to beginning (Esc key or Multimedia Stop key)
Press letter "W" to rewind without Stop

Set the Bar One location

Set Nearest Bar to Current Time (Tab or F8 key)

Exit and send chords to Band-in-a-Box

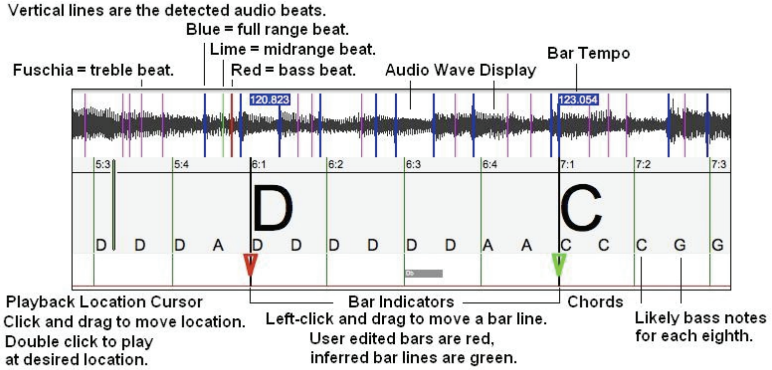
Average Tempo
Control+click on tempo
box for options.

Song Time Signature

Song Key Signature

Fine Tune
If song is not in concert
pitch this adjustment can
improve chord recognition.

Choose Chordsheet or Note Bar
display window


120.823
123.054
5:3
5:4
6:1
6:2
6:3
6:4
7:1
7:2
7:3
D
C
D D D A D D D D D D A A C C C G G

Vertical lines are the detected audio beats.
Blue = full range beat.
Lime = midrange beat.
Fuschia = treble beat.
Red = bass beat.

Audio Wave Display

Bar Tempo

Playback Location Cursor
Click and drag to move location.
Double click to play
at desired location.

Bar Indicators
Left-click and drag to move a bar line.
User edited bars are red,
inferred bar lines are green.

Chords

Likely bass notes
for each eighth.

Primary Program Controls & Keyboard Shortcuts

Play	Toggle Play/Pause (Space bar or multimedia Play/Pause key).
Stop	Stop play, rewind to start with **Esc** key or multimedia Stop key. Press the letter **W** to rewind without Stop.
Set Bar One	Set the Bar One location. The Audio Chord Wizard works best if you do this first, before any other actions.
Tap Barline (Tab)	Moves nearest bar line to current play position. **Tab** or **F8** keys also set bar lines.
OK- Send to BIAB	Exit and send chords to Band-in-a-Box.
Avg Tempo 119.998	Average tempo, **Control+click** the tempo box for options.
Time Sig 4 / 4	Song time signature, 2/4 to 12/8 supported.
Key Sig C	Song key signature.
FineTune 0	Use to correct pitch of song if necessary to improve chord recognition.

Other Keyboard Shortcuts:

- Jump To Song Start: **W** key.

- Jump forward one bar: ► right arrow key.
- Jump back one bar: ◄ left arrow key.
- Jump forward four bars: ▼ down arrow key.
- Jump back four bars: ▲ up arrow key.

Chordsheet Overview

There's a Chordsheet window in the Audio Chord Wizard that shows the chords for the whole song on a single screen. This allows you to click on a bar on the chordsheet to jump to that area of the song.

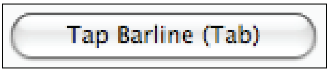
You can mark sections of the song using part markers, and the sections will begin on a new line with a line space between so they are clearly seen. So you can then also learn the form of the song, as you can see the various sections (intro/verse/chorus/break) at a glance, or quickly jump to the any section simply by double clicking on that part of the chordsheet.

For this discussion, open up /Band-in-a-Box/Tutorials/Frontier.m4a

You will now see the song, and the Chordsheet window in the Audio Chord Wizard is visible.

Play the song.

Locate the start of bar 1 on the waveform and click on the **[Set Bar One]** button. You may have to stop and start over again to pinpoint the location, but once you do the Audio Chord Wizard can accurately mark the rest of the bar lines.

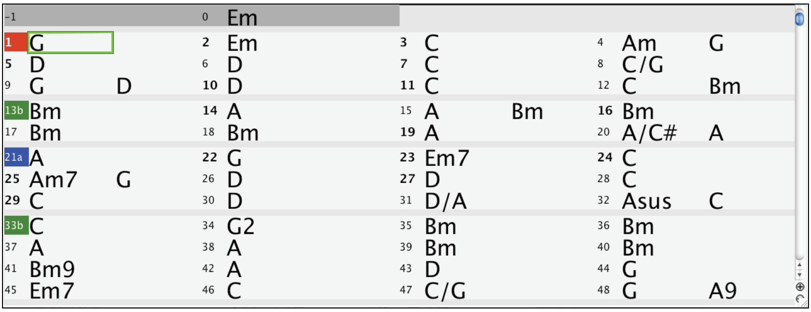


You can insert your own bar lines by clicking on this button or by pressing the **Tab** key. This is called "tapping in a bar line." Bar lines can be tapped in as the song is playing or when it is stopped. You'll see that if you tap a bar line near to an existing bar line the existing line will be moved to the location of your tap.

Click on the chordsheet, and the music will jump to that location.

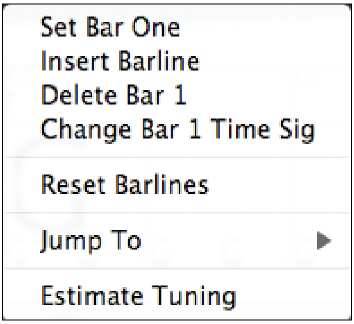
Now, let's define some sections in the song.

If a bar begins a new section, click on the bar # on the chordsheet, or press the **P** key to put in a part marker. Pressing **P** again will change the part marker, and then turn it off.



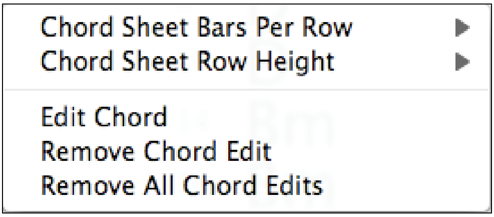
-1		0	Em				
1	G	2	Em	3	C	4	Am G
5	D	6	D	7	C	8	C/G
9	G D	10	D	11	C	12	C Bm
13b	Bm	14	A	15	A Bm	16	Bm
17	Bm	18	Bm	19	A	20	A/C# A
21a	A	22	G	23	Em7	24	C
25	Am7 G	26	D	27	D	28	C
29	C	30	D	31	D/A	32	Asus C
33b	C	34	G2	35	Bm	36	Bm
37	A	38	A	39	Bm	40	Bm
41	Bm9	42	A	43	D	44	G
45	Em7	46	C	47	C/G	48	G A9

Now the song is divided into sections, with space between each section, and each section starting on a new line.


Set Bar One
Insert Barline
Delete Bar 1
Change Bar 1 Time Sig
Reset Barlines
Jump To
Estimate Tuning

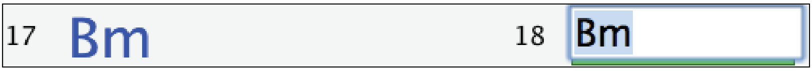
If we wanted to renumber the bars, we could right-click on the waveform timeline at the place that we would like to be bar 1, and choose "Set Bar One" from the context menu.

To change the # of bars per row or the row height, right-click on the chordsheet.


Chord Sheet Bars Per Row
Chord Sheet Row Height
Edit Chord
Remove Chord Edit
Remove All Chord Edits

The +/- buttons at the bottom right of the window also change the row height.

Chords may be edited in the **Audio Chord Wizard** with a right mouse click on the chord. When *Edit Chord* is selected, a highlight cell opens at the chord location. Type in the name of the new chord using standard Band-in-a-Box chord entry characters and press the **Enter** key to make the edit.



The edited chord name is blue in color.

Individual edits can be removed with the *Remove Chord Edit* command, or all edits in the song can be removed with the *Remove All Chord Edits* command. Part markers, chord symbols, key signature, and tuning setting are saved in Band-in-a-Box, and are passed back and forth to the Chord Wizard.

The Audio Chord Wizard is a great way to learn the chords of songs. You can add section markers and divide the song logically into sections, so it is also a great way to learn the "form" of the song, an essential part of learning popular songs.

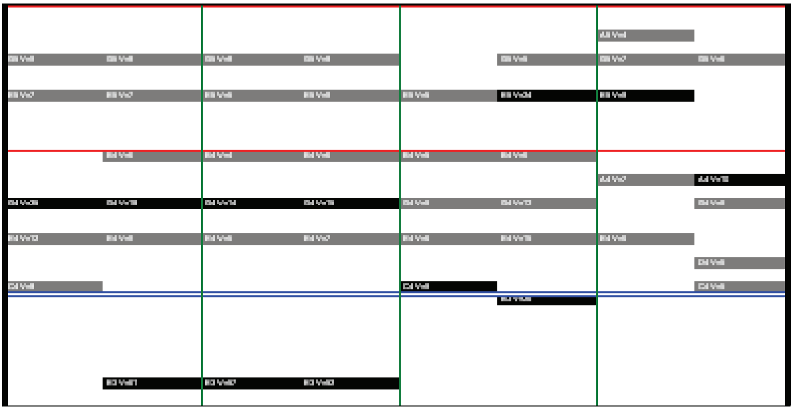
As well as the chords of the song, the **Audio Chord Wizard** also figures out,

- the tempo of the file,
- bar lines throughout the song,
- fine tuning detection (e.g. 5 cents sharp from A440),

Note: Audio Chord Wizard estimates the chord progression of an audio file. It is NOT an Audio-to-MIDI transcriber, which would be a much more elaborate program.

Note Bars

The **Note Bars** display is an alternative to the Chordsheet window. It shows many of the notes found in the file. This serves as a helpful guide to transcription, and can also help to verify chord names.



The Audio Piano Roll is divided by a blue horizontal line. Notes below the blue line have been identified as the bass part by the Audio Chord Wizard.

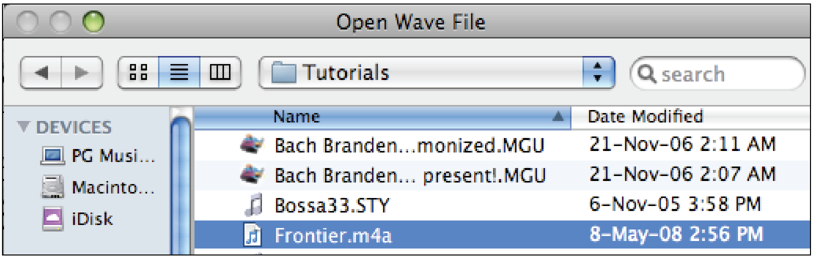
The note bars look like a MIDI Piano Roll, but they are not exactly the same as a MIDI Piano Roll. Audio Chord wizard detects the strongest frequencies found in each eighth-note time slot, and displays them in the Note Bars window.

Sometimes the displayed frequencies REALLY ARE instrument notes played in the audio file. But they could be spurious information, such as the accidental loudest frequency of a drum beat. A midrange frequency note-bar might be showing the sum of harmonics from several instruments, each instrument's harmonics contributing to the strength of that frequency.

The Notes Bars display information is real and useful, but try not to assume that every displayed note-bar is a real note in the audio.

Opening Files

When the Audio Chord Wizard button is pressed, the program window will open and then launch the **Open Wave File** dialog for selection of the audio file to be analyzed. There is a file named Frontier.m4a in the /Band-in-a-Box/Tutorials folder that you can use to try out the Audio Chord Wizard.



Open Wave File

Name	Date Modified
Bach Branden...monized.MGU	21-Nov-06 2:11 AM
Bach Branden... present!.MGU	21-Nov-06 2:07 AM
Bossa33.STY	6-Nov-05 3:58 PM
Frontier.m4a	8-May-08 2:56 PM

When you select a file to open you will see a series of **Progress** messages. The **Audio Chord Wizard** is then launched, and more progress messages will flash on screen as the file is analyzed and imported. As well as interpreting the chords, the program is also inserting bar lines and setting the tempo.

Chord Detection

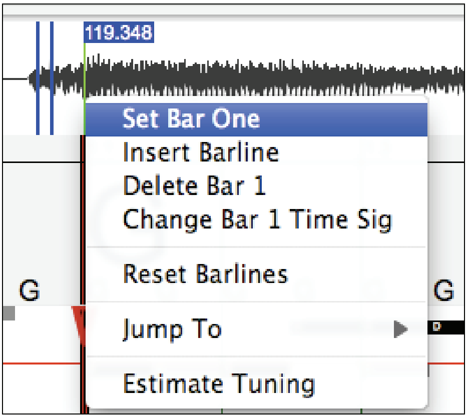
Chord Detection accuracy depends on the accuracy of the bar lines. If bar lines are not well aligned then the Chord Detection can be expected to be rather poor. It is quick and easy to align the bar lines on most songs, once you get the hang of it.

The first task is to locate the beginning of Bar One. Since an audio file could have an arbitrary amount of silence at the beginning of the song, and many songs begin with a pickup partial bar, ACW cannot easily guess the first bar without a hint from you.

The shortcut keys and mouse playback controls make it easy to find Bar One. Tap the space bar to begin play, watch the Location Cursor, and listen for the downbeat. If the Location Cursor passes the downbeat and you were not completely certain of the location, you can tap the **W** key to rewind to the song beginning and replay the first part of the song, to audition the downbeat as many times as necessary to make sure of its location.

You can also single-click in the Chords panel to jump the playback position. If the rhythm is unusually complicated near the downbeat, you could repeatedly click just a little before the suspected Bar One location, to zero-in on the exact downbeat.

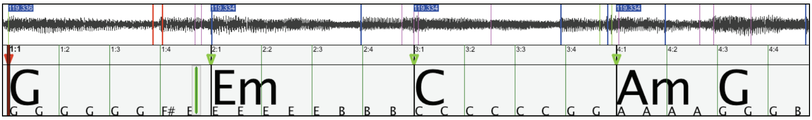
In the following example song, we have discovered the downbeat of Bar One, so we **Control+click** on that location to Set Bar One.



Now the Bar One bar line is red (shown below). The red Triangle bar indicator indicates that we have edited that bar line. The Red Triangles are called Good Bar Lines (GBL's). The green Triangle bar indicators are bar lines which ACW has automatically inferred from its automatic tempo detection PLUS your edited Good Bar Lines. We call the green automatic bar lines Inferred Bar Lines (IBL's).

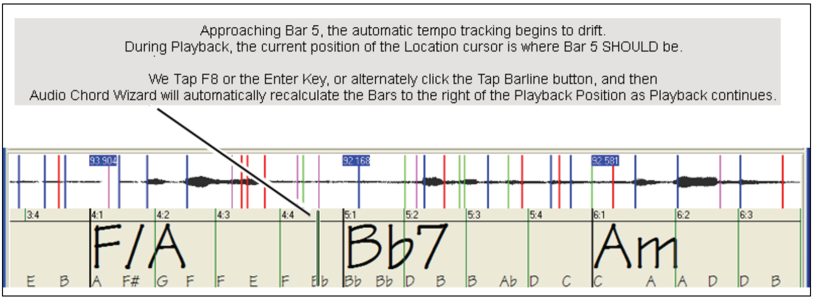
On this example song, the initial automatic tempo detection did a pretty good job.

Simply setting Bar One has caused the first four bars to be properly aligned to the music. On some songs, Set Bar One is the only action necessary to get good bar alignment for the ENTIRE tune.



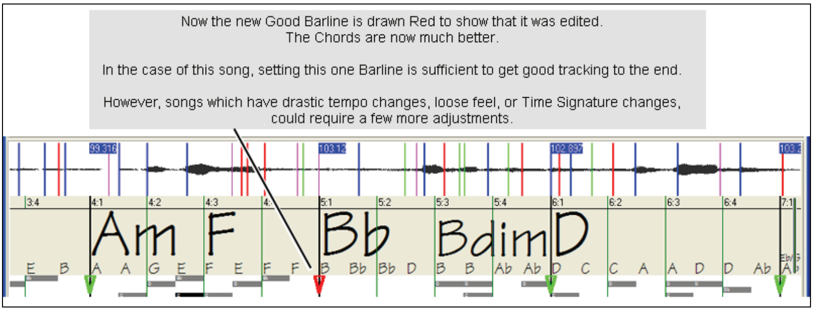
In another example (following), we notice that the Audio Chord Wizard has made its first error approaching Bar 5. It has estimated the tempo of Bar 4 too slow. That is easy to fix. If you prefer real-time control, just tap **Tab** or the **F8** key where the downbeat should actually be.

If you prefer stopped-time editing, you can either mouse-drag Bar 5 to its desired position, or drag the Playback Location Cursor to the desired position and then tap **Tab** or the **F8** key.



Approaching Bar 5, the automatic tempo tracking begins to drift.
During Playback, the current position of the Location cursor is where Bar 5 SHOULD be.

We Tap F8 or the Enter Key, or alternately click the Tap Barline button, and then
Audio Chord Wizard will automatically recalculate the Bars to the right of the Playback Position as Playback continues.



Now the new Good Barline is drawn Red to show that it was edited.
The Chords are now much better.

In the case of this song, setting this one Barline is sufficient to get good tracking to the end.

However, songs which have drastic tempo changes, loose feel, or Time Signature changes,
could require a few more adjustments.

When satisfied with the bar lines and chords, click the **[OK – Send to BIAB]** button to return the chords and tempo map to Band-in-a-Box.

Special Cases

Time Signature:

If a song is not in the default 4/4 time signature, set the Time Signature very early before you do anything else.

Bad Initial Tempo Estimates

Double/Half Tempo:

Sometimes Audio Chord Wizard will guess double or half of the tempo you might prefer.

Slightly Wrong:

Sometimes syncopated songs can have musical anticipations which make ACW guess a tempo slightly too fast or slightly too slow.

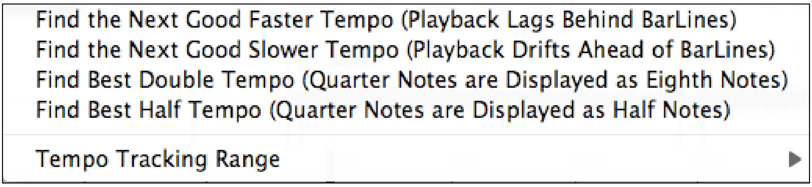
Completely, Horribly Wrong:

Some songs have rhythms difficult for a computer to understand. Sometimes a song's rhythmic beats are spaced in such a way that a song with a perfect Tempo of 120, might mathematically BETTER fit the audio beats at some simple (but wrong) related ratio such as 80, 100, 160, or 180 BPM.

If the initial Tempo Estimate is pretty good, the Tap Bar line function will be the easiest way to fix such errors, requiring only a few keyboard taps during playback.

But if the initial tempo estimate happens to be horribly wrong, it helps to make the initial tempo “in the ballpark” BEFORE you tap a few F8's to make it completely right.

Control+click the Average Tempo control for some easy automatic fixes.



Find the Next Good Faster Tempo (Playback Lags Behind BarLines)
Find the Next Good Slower Tempo (Playback Drifts Ahead of BarLines)
Find Best Double Tempo (Quarter Notes are Displayed as Eighth Notes)
Find Best Half Tempo (Quarter Notes are Displayed as Half Notes)
Tempo Tracking Range

Note: If you want to use the Avg Tempo Menu functions, use the menu very soon after you have opened a song, before you have done much bar editing. If you invoke the Avg Tempo Menu functions after you have laboriously edited a lot of bar lines, the automatic nature of these functions can ruin your previous editing.

In some cases, there is a good reason to initially set the tempo artificially slow by using the "Find Best Half Tempo" function.

For example, if the initial tempo estimate is considerably faster than the tempo that you want to tap in, the Tap Bar line function can mistakenly think that you want a very fast tempo, which fills the remainder of the song with unwanted fast-tempo bars. In that case, if you initially set the tempo very slow, ACW will be unlikely to misinterpret your Tap Bar Lines.

Set Key Signature

Once the chords look reasonable, for instance if your song looks like it is probably in the key of F, set the Key Signature control to F for better chord spelling. This only affects the cosmetic display of notes and chords (flats and sharps). The Key Signature control does not currently affect the basic accuracy of Chord Detection.

Adjust Fine-Tuning

If a song is significantly off from concert pitch, the notes are "in the cracks," which makes chord detection less accurate.

If your chords look reasonable, there is no need to bother with fine tuning. Most songs are recorded pretty close to concert pitch.

But if you see numerous chord errors, it may help to adjust the FineTune control.

If you are playing along with a song on your keyboard, you might decide to make an ear-estimate of how far out-of-tune is the song:

For instance, you could adjust the fine-tuning control on your keyboard until your keyboard matches the song's pitch (according to your ear). Then you could look at your keyboard's tuning readout, and adjust ACW's FineTune control to match. Either click-drag ACW's FineTune control (like a slider control), or **Control+click** the FineTune control then type in a number.

The FineTune control currently does not change the pitch of playback; it only improves chord detection on mis-tuned songs.

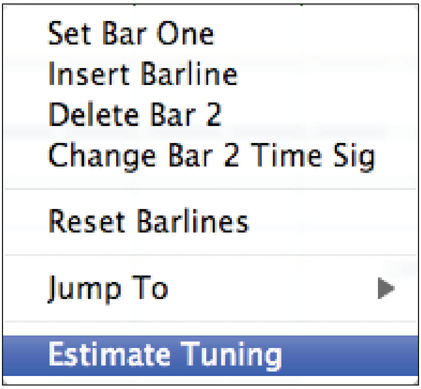
The FineTune control is calibrated in cents, 1/100th of a semitone. Therefore, if a song is perfectly in the key of C, but if you set FineTune to +100 Cents, ACW would display chords in the key of B. Similarly, if you set FineTune to -100 Cents, it would display that song's chords in the key of C#.

That simple use of the FineTune control is just a backwards way to transpose the chords. But if you set FineTune somewhere in the middle, ACW looks for notes that are somewhere "in the cracks" between the piano keys. For instance, if your song SHOULD be in the key of C, but it was unfortunately recorded 50 cents sharp.

There could be many reasons that a song was recorded off concert pitch. Maybe the recording studio had a broken tape recorder. Perhaps the piano tuner was smoking crack, or the singer couldn't quite hit the highest note. Maybe the vinyl record cutter was off-speed, or some record executive decided that the song was 10 seconds too long for airplay, and instructed the mastering engineer to speed it up a little bit. In such cases, the Audio Chord Wizard can get confused, mis-identifying some pitches too high and other pitches too low, detecting nonsense chords.

So if your favorite song was unfortunately recorded 50 cents sharp, you can set the FineTune control to +50 cents so that ACW will properly display in the “original” key.

Auto Estimate Tuning



ACW can automatically estimate the tuning, which helps in some cases. Since the estimation is math-intensive, ACW only analyzes one bar of music at a time.

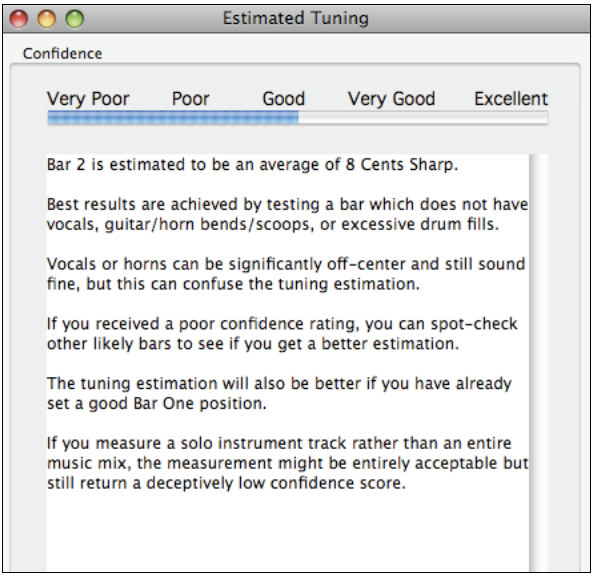
Control+click somewhere inside a bar and pick the Estimate Tuning function.

After the process is finished, up pops the results dialog.

As advised in the dialog, results can be improved by carefully picking the bar. Bars with relatively long notes are easier to analyze, compared to bars containing flashy fast melodies.

It can be useful to spot-check a few bars. If several spot-checks give similar answers (within a few cents), you have good confidence that the results are actually meaningful, not being randomly affected by out-of-tune melodies or loud drums.

However, if the first estimate reads +43 and the next measurement reads -12, then it probably means that your song is not a good candidate for automatic Tuning Estimation.



Bar 2 is estimated to be an average of 8 Cents Sharp.

Best results are achieved by testing a bar which does not have vocals, guitar/horn bends/scoops, or excessive drum fills.

Vocals or horns can be significantly off-center and still sound fine, but this can confuse the tuning estimation.

If you received a poor confidence rating, you can spot-check other likely bars to see if you get a better estimation.

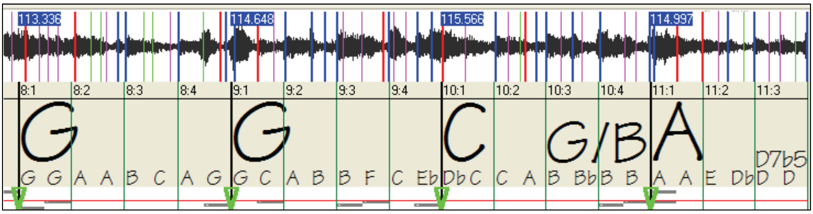
The tuning estimation will also be better if you have already set a good Bar One position.

If you measure a solo instrument track rather than an entire music mix, the measurement might be entirely acceptable but still return a deceptively low confidence score.

Odd Length Bars and Drastic Tempo Changes

If a 4/4 song contains occasional bars of 3/4, 5/4, or whatever, or if there are sections where the music has an extreme ritard or accelerando, sometimes you can just Tap Bar Lines to adjust it.

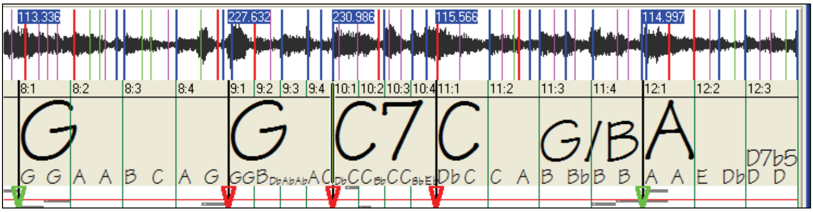
But it is sometimes more convenient to manually add or delete bar lines. The following example song has an overall Time Signature of 4/4, but Bar 9 should have a time signature of 2/4. If you simply Tap Bar Line on 9:3 to shorten the bar, then ACW will mistakenly decide that you wish to make all the following bar lines double-tempo 4/4.


113.336
114.648
115.566
114.997
8:1
8:2
8:3
8:4
9:1
9:2
9:3
9:4
10:1
10:2
10:3
10:4
11:1
11:2
11:3
G
G
C
G/B
A
D7b5

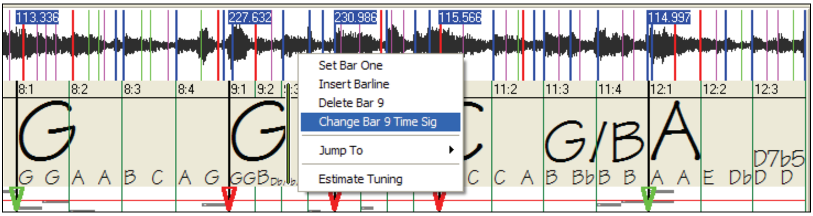
Solution

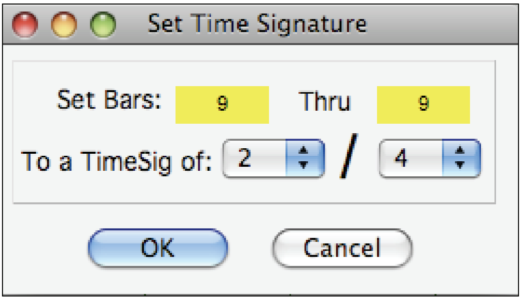
First, **Control+click** on the beat 9:3, and Insert a bar line.

Now a new bar line is added, and three new GBL bar lines are flagged red.


113.336
227.632
230.986
115.566
114.997
8:1
8:2
8:3
8:4
9:1
9:2
9:3
9:4
10:1
10:2
10:3
10:4
11:1
11:2
11:3
11:4
12:1
12:2
12:3
G
G
C7
C
G/B
A
D7b5

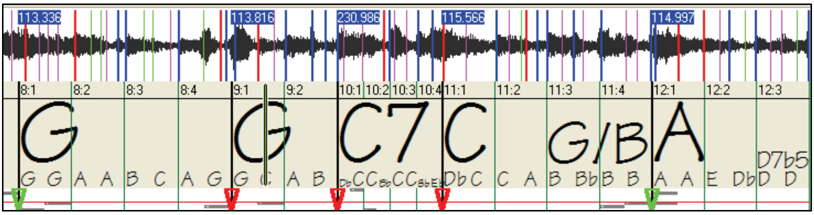
Control+click on the new shortened Bar 9 and set the Time Signature to 2/4.


Set Bar One
Insert Barline
Delete Bar 9
Change Bar 9 Time Sig
Jump To
Estimate Tuning

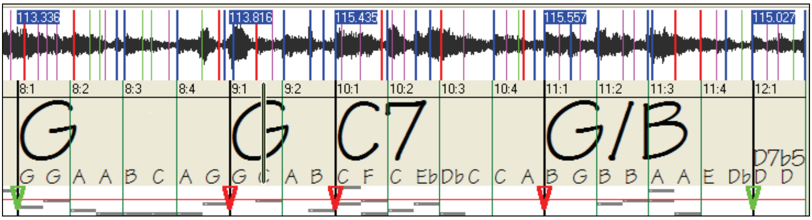

Set Time Signature
OK
Cancel

Set Bars: 9 Thru 9

To a TimeSig of: 2 / 4


113.336
113.816
230.986
115.566
114.997
8:1
8:2
8:3
8:4
9:1
9:2
10:1
10:2
10:3
10:4
11:1
11:2
11:3
11:4
12:1
12:2
12:3
G
G
C7
C
G/B
A
D7b5

Change Bar 10 to its desired duration. Hover the mouse over the red triangle marker at Bar 11, and the mouse cursor becomes a drag cursor. Click and drag the bar line to the location marked 11:3.


113.336
113.816
115.435
115.557
115.027
8:1
8:2
8:3
8:4
9:1
9:2
10:1
10:2
10:3
10:4
11:1
11:2
11:3
11:4
12:1
G
G
C7
G/B
D7b5

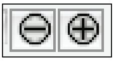
Now we have edited bar 9 to have its proper 2/4 Time Signature and preserved the song tempo on both sides of the 2/4 bar.

Display Controls

Horizontal Scroll Bar

Scroll forward/back in the wave file.

Plus/Minus Zoom Buttons

 Zoom the display to show more or less detail.

MIDI File Chord Wizard

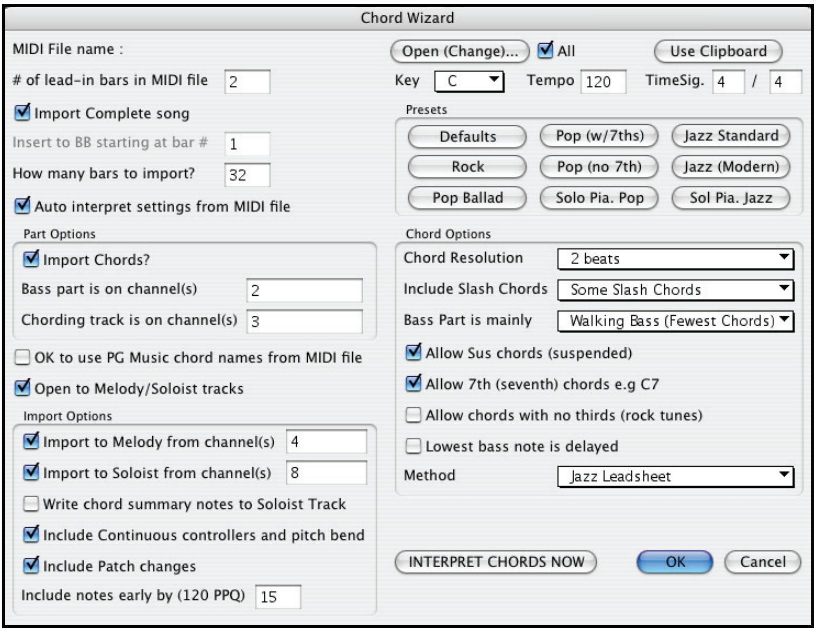
MIDI File Chord Interpretation Wizard

Many people who play music by ear think of songs in terms of “Chords and Melody.” However many MIDI files lack chord symbols, so they become difficult to learn without the user having to figure out the chords in a time consuming process.

Now you can open up any MIDI file in Band-in-a-Box, and Band-in-a-Box will *automatically* figure out the chords of the song for you. It automatically analyzes the MIDI file, figures out where the Bass, Piano, Melody, and other tracks are, and then figures out the chord changes for the song. The chords are written onto the Band-in-a-Box chordsheet like any other song. This allows you to quickly learn how to play a song from a MIDI file - just read it into Band-in-a-Box and you'll see the chord symbols, and then learn the melody! You can also read tracks into the Melody and Soloist tracks.

You can import the chords from a MIDI file. To do this, first blank the chordsheet, by choosing *File* | *New*.

Then select the menu item *File | Import Chords from MIDI File* or press the keystrokes (**Ctrl+Option+I**). This launches the **Chord Wizard** dialog.



Chord Wizard

MIDI File name :

# of lead-in bars in MIDI file: 2

☑ Import Complete song

Insert to BB starting at bar #: 1

How many bars to import?: 32

☑ Auto interpret settings from MIDI file

Part Options

☑ Import Chords?

Bass part is on channel(s): 2

Chording track is on channel(s): 3

☐ OK to use PG Music chord names from MIDI file

☑ Open to Melody/Soloist tracks

Import Options

☑ Import to Melody from channel(s): 4

☑ Import to Soloist from channel(s): 8

☐ Write chord summary notes to Soloist Track

☑ Include Continuous controllers and pitch bend

☑ Include Patch changes

Include notes early by (120 PPQ): 15

☑ All

Key: C

Tempo: 120

TimeSig.: 4 / 4

Chord Options

Chord Resolution: 2 beats

Include Slash Chords: Some Slash Chords

Bass Part is mainly: Walking Bass (Fewest Chords)

☑ Allow Sus chords (suspended)

☑ Allow 7th (seventh) chords e.g C7

☐ Allow chords with no thirds (rock tunes)

☐ Lowest bass note is delayed

Method: Jazz Leadsheet

Open (Change)...
Use Clipboard
Presets
Defaults
Pop (w/7ths)
Jazz Standard
Rock
Pop (no 7th)
Jazz (Modern)
Pop Ballad
Solo Pia. Pop
Sol Pia. Jazz
INTERPRET CHORDS NOW
OK
Cancel

Open (Change)...
☑ All

Press the **[Open (Change)…]** button to select the MIDI file that you'd like to import.

If you select the "All" checkbox, then all files will be displayed. If you deselect the "All" checkbox, then only filenames ending with .MID will be displayed.

> **/Note:** Any Band-in-a-Box song can quickly be converted into a MIDI file by pressing the [.MID] button, or with the keystrokes **Option+S**, or from the menu *File | Save Standard MIDI File*. The song will be saved in the Band-in-a-Box folder with the same file name, but the file type will be ".MID." For example, the Band-in-a-Box song Violet.MGU becomes the MIDI file Violet.MID.

INTERPRET CHORDS NOW

Once you've selected the file, you can press the **[INTERPRET CHORDS NOW]** button.

When you do that, the chords will be interpreted from the MIDI file, and written onto the chordsheet. Prior to pressing the button, you might want to make some custom settings.

☑ Auto interpret settings from MIDI file

When you load in the MIDI file, Band-in-a-Box interprets many things from the MIDI file for you automatically. Normally you'd want this to happen, but if for some reason you'd prefer to make the settings yourself, you can set "Auto Interpret settings from MIDI file" to false.

The settings that are determined automatically for you are:

- The **key signature** of the song (MIDI file). Some MIDI files contain a special event that states the key signature of the file, but most don't. For the ones that don't, Band-in-a-Box analyzes the tracks and makes a "best guess" at the correct key signature for the song. It usually gets it right, but if it's wrong, it's likely out by a 4th or 5th interval.

- **Tempo, time signature.**
- The **channels** used for the **Bass** part, **Piano** (comping) parts.
- The **channels** used for the **Melody** parts.
- The **number of bars** in the song to import, including the **number of lead-in bars** in the song.

Once you have loaded in the MIDI file, (by pressing the [Open (Change)…] button), and assuming that you have the "Auto Interpret" set to true, you'll see that the dialog displays the settings that the Chord Wizard has found in the MIDI file for the key signature and channels used for the song.

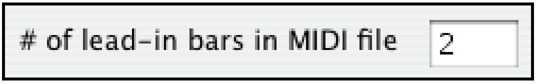
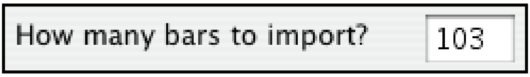
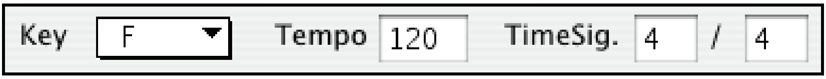
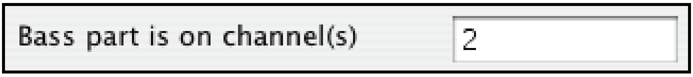
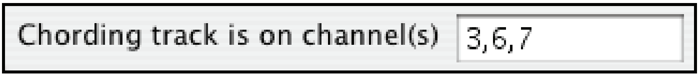
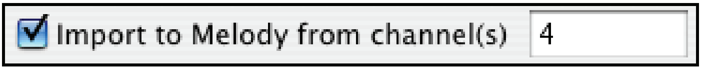
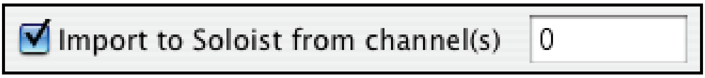
Let's work with an example song called Violet Song.MID.

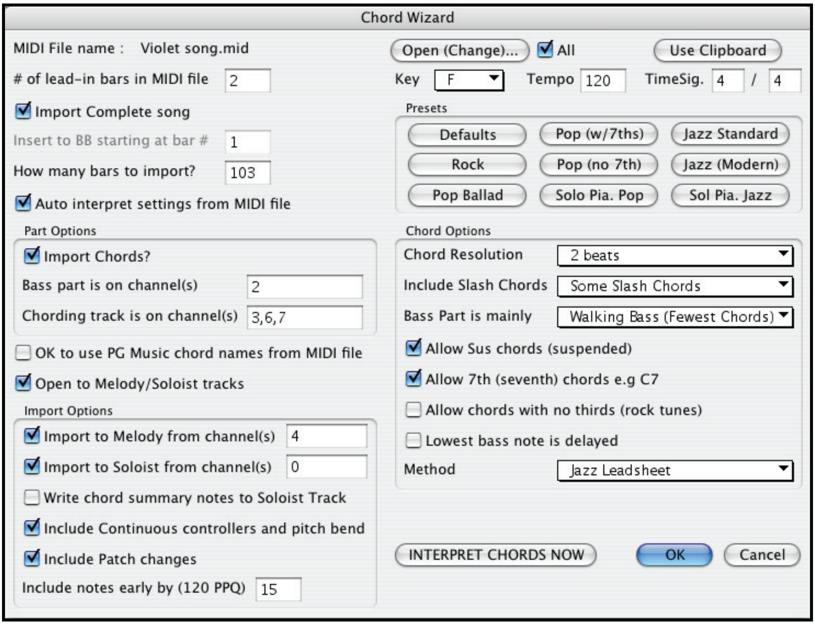
This should be included in your Songs folder. For this example, we're going to interpret the chords of this MIDI file and read them into Band-in-a-Box.

- Start with a blank chordsheet by choosing *File | New*.
- Choose the MIDI file Chord Wizard dialog by choosing *File | Import Chords from MIDI File*.
-
  Open (Change)...
  Press the [Open (Change)…] button to select the MIDI file, and then choose the file that you'd like to import,"Violet Song.MID."

Once you load in the file, you'll notice that the Chord Wizard has analyzed the MIDI file and made these determinations for you.

It has automatically determined that the "Violet Song.MID" file

- 
  # of lead-in bars in MIDI file 2
  has 2 bars of lead-in,
- 
  How many bars to import? 103
  has 103 bars of chords,
- 
  Key F Tempo 120 TimeSig. 4 / 4
  is in the key of F with a 4/4 time signature, and a tempo of 120.
- 
  Bass part is on channel(s) 2
  The Bass part is found on channel 2.
- 
  Chording track is on channel(s) 3,6,7
  The chording (comping) parts are found on Channels 3, 6 and 7.
- 
  ☑ Import to Melody from channel(s) 4
  The Melody is found on Channel 4.
- 
  ☑ Import to Soloist from channel(s) 0
  There are no other parts like the Melody that should be put on the Soloist track.


Chord Wizard
Open (Change)...
Use Clipboard
Presets
Defaults
Pop (w/7ths)
Jazz Standard
Rock
Pop (no 7th)
Jazz (Modern)
Pop Ballad
Solo Pia. Pop
Sol Pia. Jazz
INTERPRET CHORDS NOW
OK
Cancel

MIDI File name : Violet song.mid

# of lead-in bars in MIDI file 2

☑ Import Complete song

Insert to BB starting at bar # 1

How many bars to import? 103

☑ Auto interpret settings from MIDI file

Part Options

☑ Import Chords?

Bass part is on channel(s) 2

Chording track is on channel(s) 3,6,7

☐ OK to use PG Music chord names from MIDI file

☑ Open to Melody/Soloist tracks

Import Options

☑ Import to Melody from channel(s) 4

☑ Import to Soloist from channel(s) 0

☐ Write chord summary notes to Soloist Track

☑ Include Continuous controllers and pitch bend

☑ Include Patch changes

Include notes early by (120 PPQ) 15

☑ All

Key F

Tempo 120

TimeSig. 4 / 4

Chord Options

Chord Resolution 2 beats

Include Slash Chords Some Slash Chords

Bass Part is mainly Walking Bass (Fewest Chords)

☑ Allow Sus chords (suspended)

☑ Allow 7th (seventh) chords e.g C7

☐ Allow chords with no thirds (rock tunes)

☐ Lowest bass note is delayed

Method Jazz Leadsheet

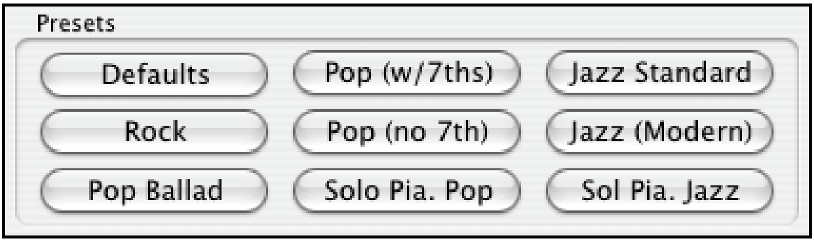
Presets for Chord Options

Now, after loading in the MIDI files, you'd normally have a look at these settings to see if they seem reasonable for your MIDI file. If they are not, you can change the settings. For example, if you know that they key signature of the song is not F but is C, then you would set that. Similarly, if you knew that the Melody channel was on channel 3, you could set that to override the Chord Wizard settings.

Once you've done that, choose one of the Presets to quickly enter the settings to the type of song that you are trying to interpret. Preset choices are:

Jazz Standard, Jazz (Modern), Pop (with seventh chords), Pop (with no seventh chords), Rock, Pop Ballad, Solo Piano and Solo Piano (Jazz).

Presets


Presets
Defaults
Pop (w/7ths)
Jazz Standard
Rock
Pop (no 7th)
Jazz (Modern)
Pop Ballad
Solo Pia. Pop
Sol Pia. Jazz

Chord Options

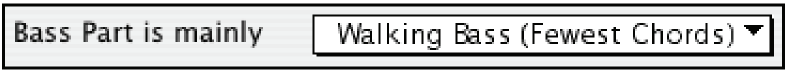
When you choose a preset, it automatically makes a number of settings in the Chord Options section of the dialog, but you can override them in this dialog. These include,

Chord Resolution 2 beats

Chord Resolution: (Range from 1 beat to 4 bars, default = 2 beats). This is the minimum number of beats for a chord. For example, if you set it to 2 beats, then the Chord Wizard will never attempt to come up with different chords that are only a beat apart.

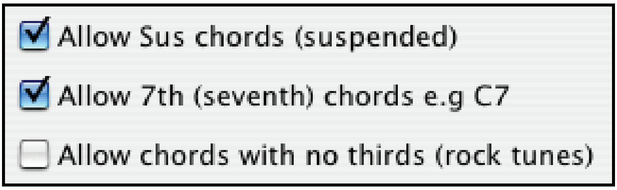
> **Tip:** If you have a song that has a short section that does include chords every beat, you can redo that section of the song with a 1-beat resolution.

Include Slash Chords: If set, the Chord Wizard will include "slash chords" like F7/A.



Bass Part is mainly Walking Bass (Fewest Chords) ▼

Bass Part Type: You can set this to "Root only," "Root third and 5th," or "Walking bass." If you choose "Root Only" the Chord Wizard will assume that any bass note is the root of the chord. Choosing "Root-3-5" will cause the Chord Wizard to assume that the bass pattern is mainly on the root-3-5 of the chord. If you choose "Walking bass" it will assume that the bass notes can be changing and can include many notes beside the root. Setting the "Walking bass" line will likely result in fewer chords overall than setting the "Root only" option.

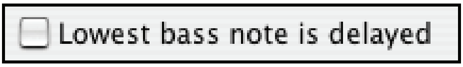


☑ Allow Sus chords (suspended)

☑ Allow 7th (seventh) chords e.g C7

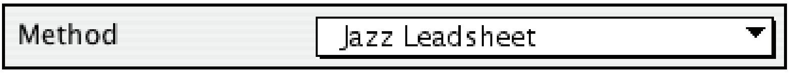
☐ Allow chords with no thirds (rock tunes)

Chords Allowed: The setting for "Allow Sus" chords determines if chords like Csus or Bbsus7 will be included. The "Allow 7th chords" specifies if 7th chords like C7 or Bbm7 would be allowed. Simple Rock songs might not have 7th chords or SUS chords. Allowing chords with no thirds should be set in a hard rock song, or similar song with "power chords" that might not contain the 3rd of the chords.



☐ Lowest bass note is delayed

Bass Delay: Usually a bass player plays the root of the chord at or near the time when the chord changes. But in solo piano playing or some bass styles, the bass doesn't state the root until later on, and this setting should be set to "delayed" in a solo piano style of this type.



Method Jazz Leadsheet ▼

Method: You can also set the primary style of the song to Jazz or Pop using the Lead sheet Method combo box.

Using the Chord Options Presets to make settings for Violet Song.MID.

Jazz Standard

For the song "Violet Song.MID," we know it's a Jazz Swing type of song, so we press the preset called "Jazz Standard."

By doing this, we see that the chord options have then been set to Chord Resolution of 2 beats, no slash chords, walking bass, sus chords, 7th chords, and Jazz lead sheet.

These settings look OK for our Jazz song; if we wanted to customize it (for example to allow slash chords) we could do it at this point.

So, to recap, using the Chord Wizard is a 3-step process.

Open (Change)...

We loaded in the song “Violet Song.MID.”

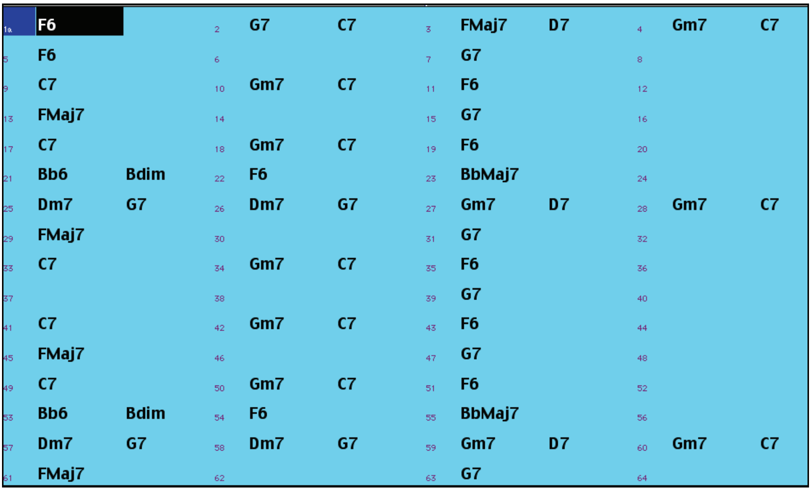
Jazz Standard

Pressing the preset button called “Jazz Standard,” we then looked at the Chord Options settings for the various channels and they looked OK so we didn't make any changes. Then we looked at the Chord Options. They looked OK so we didn't make any changes there.

INTERPRET CHORDS NOW

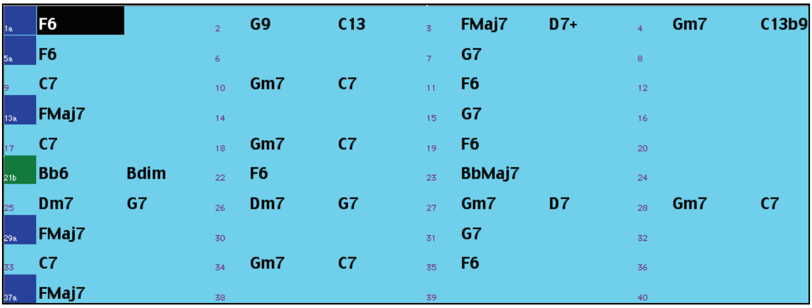
We then press the **[INTERPRET CHORDS NOW]** button – this gets the Chord Wizard to interpret the chords and write them to the chordsheet.

Once we've pressed the **[INTERPRET CHORDS NOW]** button, we can see the results by looking at the chordsheet. Here are the chords that were interpreted,



1a	F6		2	G7	C7	3	FMaj7	D7	4	Gm7	C7
5	F6		6			7	G7		8		
9	C7		10	Gm7	C7	11	F6		12		
13	FMaj7		14			15	G7		16		
17	C7		18	Gm7	C7	19	F6		20		
21	Bb6	Bdim	22	F6		23	BbMaj7		24		
25	Dm7	G7	26	Dm7	G7	27	Gm7	D7	28	Gm7	C7
29	FMaj7		30			31	G7		32		
33	C7		34	Gm7	C7	35	F6		36		
37			38			39	G7		40		
41	C7		42	Gm7	C7	43	F6		44		
45	FMaj7		46			47	G7		48		
49	C7		50	Gm7	C7	51	F6		52		
53	Bb6	Bdim	54	F6		55	BbMaj7		56		
57	Dm7	G7	58	Dm7	G7	59	Gm7	D7	60	Gm7	C7
61	FMaj7		62			63	G7		64		

So that we can see how well the Chord Wizard did, we can compare it to the “correct chords” of the song, input by a musician listening to the song. You can see these by loading in the song “Violet Song.MGU.”



1a	F6		2	G9	C13	3	FMaj7	D7+	4	Gm7	C13b9
5a	F6		6			7	G7		8		
9	C7		10	Gm7	C7	11	F6		12		
13a	FMaj7		14			15	G7		16		
17	C7		18	Gm7	C7	19	F6		20		
21b	Bb6	Bdim	22	F6		23	BbMaj7		24		
25	Dm7	G7	26	Dm7	G7	27	Gm7	D7	28	Gm7	C7
29a	FMaj7		30			31	G7		32		
33	C7		34	Gm7	C7	35	F6		36		
37a	FMaj7		38			39			40		

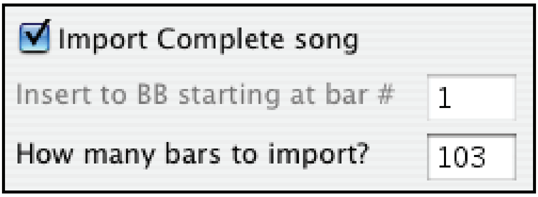
As you can see, by comparing the two sets of chords, the Chord Wizard got almost all of the chords correct in this example. The Chord Wizard purposely avoids chords like “C13,” it will put a simpler “C7” instead, since this is more like a typical lead sheet.

If you've read in the entire MIDI file, you have 103 bars of chords on the Chordsheet. This actually contains 3 choruses of the song. You might want to reduce that to a single chorus, by setting the chorus end of the song to bar 36, and then erasing the excess bars (after bar 36) by choosing *Edit | Erase*.

Examining the song that has been interpreted by the Chord Wizard

You'll notice that the title (Violet Song), key (F,) and tempo (120) have been set to the values found in the file. Part markers are not set; the Chord Wizard doesn't try to guess where part markers might be occurring. You need to put the part markers in yourself. You also need to choose the style to use (a Jazz Swing style in this case). If you examine the Melody track by opening the Editable Notation window and option clicking on some notes, or menu *Windows | List Editor Window* (**Ctrl+Shift+L**), you'll notice that the Melody track contains notes from Channel 4, which is what we specified in the Chord Wizard dialog.

Importing part of a MIDI file, or redoing a section of the chordsheet



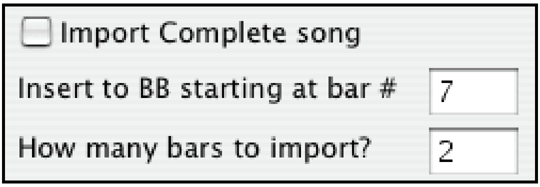
☑ Import Complete song

Insert to BB starting at bar # 1

How many bars to import? 103

Normally we'd want to import an entire MIDI file worth of chords. But if you only want to import some bars, you can deselect the "Import Complete Song" checkbox, and then specify where to start in the MIDI file (i.e. "the # of lead-in bars in MIDI file") and what bar to start at in Band-in-a-Box ("Insert to BB starting at bar #") and the # of bars to import ("How many bars to import").

For example, using the song "Violet Song.MID," we could redo a section of the song using different settings (for example, a chord resolution of 1 beat instead of 2 beats). If we were unhappy with the results at bar 7 and 8, we could redo this by making the settings as follows:

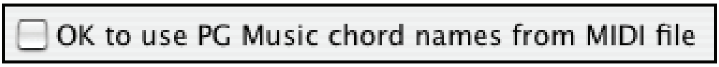


☐ Import Complete song

Insert to BB starting at bar # 7

How many bars to import? 2

Other Settings for the Chord Wizard



☐ OK to use PG Music chord names from MIDI file

Band-in-a-Box and PowerTracks Pro songs contain special events that write the exact chord names into the MIDI file. So if the Chord Wizard sees these events, it will use them instead of interpreting the chords, since they are likely to be completely accurate. If you'd prefer the Chord Wizard to ignore these chord events, you set the "OK to use PG Music Chord names from MIDI file" to false.

> **Note:** If you set this to TRUE, then the Chord Wizard won't be working – it won't be interpreting chords since it relies instead on the chord names being present in the MIDI file.

☐ Write chord summary notes to Soloist Track

The setting for “Write Chord Summary Notes to Soloist Track” is only used for diagnostic or special purposes. If set, the Soloist track will contain a special track that has a chord written every 2 beats (or whatever the setting for chord resolution is) that contains every note found for the chord. This shows you the type of logic that the Chord Wizard was basing its decisions on. If you encounter a song that gives incorrect results for the chords, you can try this setting, and then examine the Soloist track to see the actual notes of the chords.

☑ Include Continuous controllers and pitch bend

☑ Include Patch changes

You can optionally include controllers, pitch bend, and patch changes from the MIDI file.

The Reharmonist

Generate Chords for a Melody

Generate chords for a melody, or an improved chord progression for a melody, with the “Reharmonist” feature. This feature generates a chord progression in the chosen genre, based only on the melody.

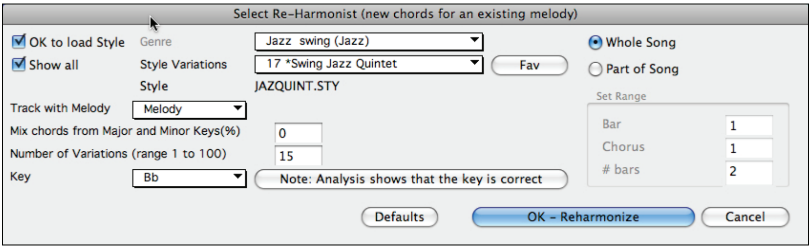
The idea of the Reharmonist is to generate a completely new chord progression for a melody, in a genre that you choose (Jazz, Country, etc.). This ignores any existing chords in the song.

Chords for a Whole Song

This example uses the melody of Bach’s Brandenburg Concerto #1 in F, 1st movement, but you could use the melody of any song you choose.

Press the **[Re-Harm]** button to open the **Select Re-Harmonist** dialog and choose “Whole Song.” You could also use *Windows | Auto-Generate Chord Reharmonization*.

● Whole Song


Select Re-Harmonist (new chords for an existing melody)

☑ OK to load Style — Genre: Jazz swing (Jazz)

☑ Show all — Style Variations: 17 *Swing Jazz Quintet

Style: JAZQUINT.STY

Track with Melody: Melody

Mix chords from Major and Minor Keys(%): 0

Number of Variations (range 1 to 100): 15

Key: Bb

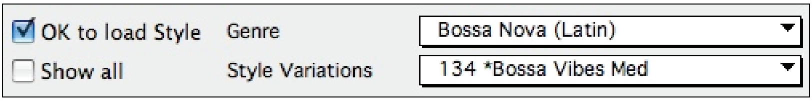
Note: Analysis shows that the key is correct

● Whole Song

○ Part of Song

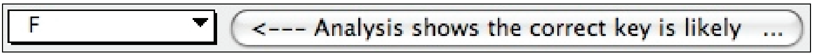
Set Range — Bar: 1, Chorus: 1, # bars: 2

Deselect “Show-All” and then select the “Bossa Nova (Latin)” genre.


☑ OK to load Style — Genre: Bossa Nova (Latin)

☐ Show all — Style Variations: 134 *Bossa Vibes Med

Note that the program has analyzed the melody, and decided that the key should be F (this is independent of any key that was already set in the song).


F

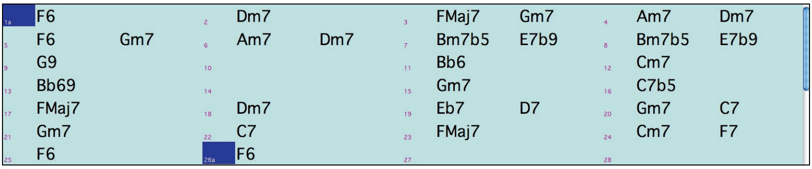
<--- Analysis shows the correct key is likely ...

Now press "OK – Reharmonize."

OK - Reharmonize

You will then have an entire chord progression written for the song, in a Bossa Nova style.

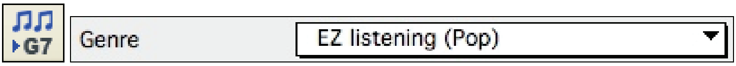
The Chord Progression generated is different every time, so the one that you get will be different from this one.



1a	F6		2	Dm7		3	FMaj7	Gm7	4	Am7	Dm7
5	F6	Gm7	6	Am7	Dm7	7	Bm7b5	E7b9	8	Bm7b5	E7b9
9	G9		10			11	Bb6		12	Cm7	
13	Bb69		14			15	Gm7		16	C7b5	
17	FMaj7		18	Dm7		19	Eb7	D7	20	Gm7	C7
21	Gm7		22	C7		23	FMaj7		24	Cm7	F7
25	F6		26a	F6		27			28		

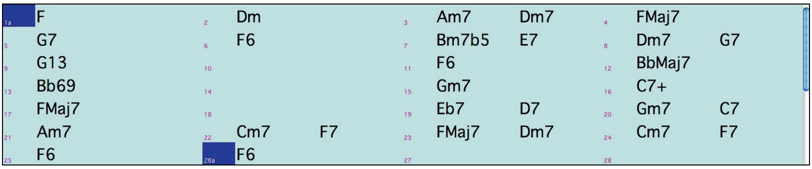
Play the file that you have generated. Notice the "Bossa" style of chord progression, with 2-5 progressions, and other typical Bossa chords.

Revisit the **Reharmonize** dialog, and try generating a new chord progression, in a new Genre.



Genre EZ listening (Pop)

For example, "EZ listening (Pop)" will generate a Pop style chord progression, very different from the Jazz chords in the Bossa version.



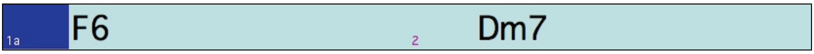
1a	F		2	Dm		3	Am7	Dm7	4	FMaj7	
5	G7		6	F6		7	Bm7b5	E7	8	Dm7	G7
9	G13		10			11	F6		12	BbMaj7	
13	Bb69		14			15	Gm7		16	C7+	
17	FMaj7		18			19	Eb7	D7	20	Gm7	C7
21	Am7		22	Cm7	F7	23	FMaj7	Dm7	24	Cm7	F7
25	F6		26a	F6		27			28		

This dialog can also be opened from the menu command *Windows | Auto Generate Chord Reharmonization*.

Reharmonize Part of a Song

Now let's use the Reharmonist in an "interactive mode" where it gives us choices of various chord progressions at each bar. Let's see if we can interactively improve on the chord progression, according to our own tastes.

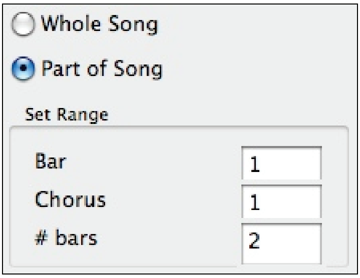
The first 2 bars generated originally are:



1a	F6	2	Dm7

Make sure that the currently highlighted cell is bar 1.

Now press the Re-Harm button, but this time choose "Part of Song" and under "Set Range" enter Bar 1, Chorus 1, and the # bars as 2.



○ Whole Song

● Part of Song

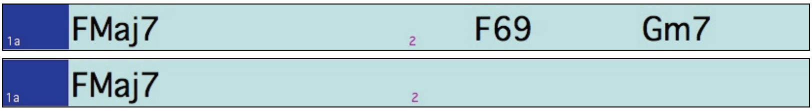
Set Range

Bar 1

Chorus 1

bars 2

Here are two of the possible variations the Re-Harmonist has suggested for the first two bars.

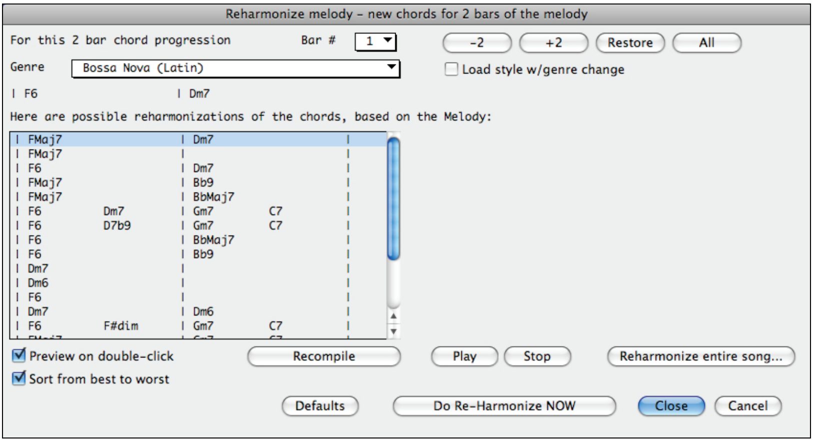


See a List of Possible Reharmonizations

This could also be done with the menu command *Windows | Chord Reharmonist Dialog (choose your own)*.

In the **Reharmonize melody – new chords for 2 bars of the melody** dialog you can choose from a list of reharmonizations for any 2 bar segment of the song.

Use the feature interactively by displaying a menu of possible chord progressions for a portion of the melody, and audition them to choose the best one using the "Bar Reharmonist." This allows you to hear some new chord progressions for existing melodies, or brand new progressions for tunes without chords.



Reharmonize melody – new chords for 2 bars of the melody

For this 2 bar chord progression Bar # 1

Genre Bossa Nova (Latin)

☐ Load style w/genre change

| F6 | Dm7

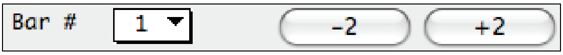
Here are possible reharmonizations of the chords, based on the Melody:

```
| FMaj7            | Dm7              |
| FMaj7            |                  |
| F6               | Dm7              |
| FMaj7            | Bb9              |
| FMaj7            | BbMaj7           |
| F6       Dm7     | Gm7       C7     |
| F6       D7b9    | Gm7       C7     |
| F6               | BbMaj7           |
| F6               | Bb9              |
| Dm7              |                  |
| Dm6              |                  |
| F6               |                  |
| Dm7              | Dm6              |
| F6       F#dim   | Gm7       C7     |
```

☑ Preview on double-click

☑ Sort from best to worst

The reharmonization starts at the Bar # indicated. Use the **[-2]** and **[+2]** buttons to navigate to the segment to be recompiled.



Bar # 1

Choose a chord progression, and press **[Do-Reharmonize NOW]** and the program will insert that progression.

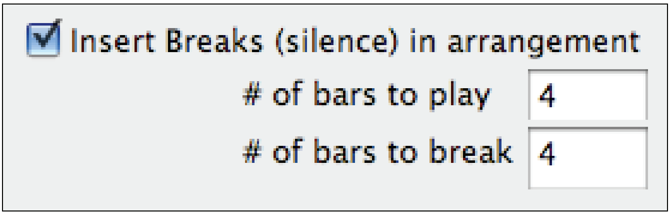
Do Re-Harmonize NOW

The progressions are sorted in alphabetical order, or from "best to worst" depending on this setting.

☑ Sort from best to worst

Chord Breaks

Insert Breaks (silence) in arrangement, also called **Chord Breaks**, is found in the **Preferences 2** dialog. This is a great feature for practicing tempo control.



☑ Insert Breaks (silence) in arrangement

# of bars to play 4

# of bars to break 4

Select the # of bars, and Band-in-a-Box will play for, say 4 bars (selectable), and then will rest all instruments for the next 4 bars. Once set, this feature works automatically with all songs until you turn it off.

During the silence, you keep playing (comping, drums, melody, etc.), trying to stay in tempo. Drummers can mute the drum part.

When the band comes back in after the 4 bars, you'll get instant feedback on how well you have maintained the tempo, if the band comes in time with you or not.

Once set, this feature works automatically with all songs until you turn it off.

The Guitarist

Guitar Fretboard Window

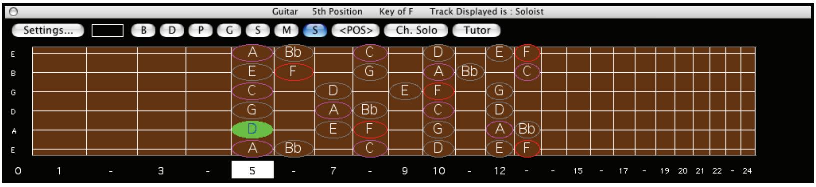
This is a window for guitar and bass players! The onscreen fretboard displays any Band-in-a-Box track on guitar or bass. This Guitar window has features such as auto-setting of correct positions, notes named on screen, auto-octave adjust to play in selected position, and sizable guitar fretboard. Guitar players will be able to "read-along" to a Melody/Solo simply by looking at the guitar fretboard. An easy, intuitive, and fun way to learn guitar!

Launching the Guitar Window

To launch the Guitar Window, press the guitar button, or **Ctrl+Shift+G** or choose the menu item *Windows | Guitar Window*.

Quick Tour of the Guitar Window

Once launched, you'll see the various areas of the Guitar window.



Guitar 5th Position Key of F Track Displayed is : Soloist

The top **title bar** states the key of the song is F, the Soloist track is displayed, and the guitar is at the 5th position.

The **fretboard** is displayed with the highest notes of the guitar at the top, and the open position of the guitar on the left.

There are **names for the open strings** displayed on the left (E B G D A E).

There are **fret positions** marked at the bottom of the fretboard. You can mouse click on these positions to change the current fret position. In the diagram above, the **current position** is position 5.

There are **Note Names** displayed. They are displayed for two positions on the guitar fretboard. One of the positions is the scale beginning with the third of the scale on the lowest string. In the key of F, this is the 5th position beginning on an A note (the third of the scale). Because it begins on the third of the scale, this position is referred to as the **Phrygian Position** (since an A Phrygian scale is the same as an F scale). Similarly, the other popular scale is the scale beginning on the 6th of the scale, in the key of F, this is up at the 10th position, and is called the **Aeolian Position.**

There are **note names displayed in color,** with ellipses around the notes that are in the scale. The root note of the scale is highlighted in red, the third and fifth of the scale are in purple, and the rest of the scale tones are circled in gray.

Automatic Settings for Guitar Display

Band-in-a-Box does many things automatically on the guitar window, to insure that the notes are displayed intelligently on a guitar fretboard. These include:

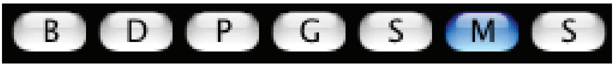
- Automatically setting the 2 positions that will display the note names based on the key.
- Auto-Scanning the track to be played, and adjusting the **display octave** on the guitar fretboard to insure that the best octave is picked to minimize the number of notes that will be outside of the current position displayed on the fretboard.
- After Auto-scanning the track, the *best position* for displaying the music on the guitar is determined. This is always one of the 2 positions (Aeolian or Phrygian) as discussed above, though you may over-ride this by clicking on any fret position.
- Color coding note displays. In addition to the note names being outlined in the colors (as discussed above), when the note is played, it is highlighted in green if it is a scale note, and yellow if it is an out-of-scale note.

Guitar Window Toolbar

At the bottom of the Guitar Window is the toolbar.

These are the Guitar Settings. See below for details.

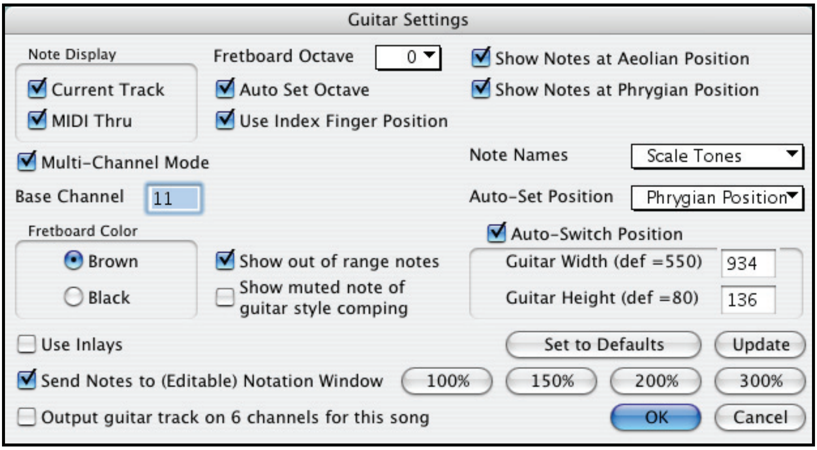
The position button toggles between the 2 popular positions displayed with note names.



When you open the Guitar Window, the first thing you'll want to do is choose the track that you want to display. Usually this will be a Melody track or a Soloist track. In the illustration here, the Melody track is the current track, and it has a red rectangle around it to indicate this.

To get to the Soloist track, click on the [**S**] button or use the keystrokes **Ctrl+F5**. Similarly, you can display other tracks like Bass, Piano, etc.

The Guitar Settings Dialog



Guitar Settings

Note Display
☑ Current Track
☑ MIDI Thru

Fretboard Octave 0
☑ Auto Set Octave
☑ Use Index Finger Position

☑ Show Notes at Aeolian Position
☑ Show Notes at Phrygian Position

☑ Multi-Channel Mode
Base Channel 11

Note Names: Scale Tones
Auto-Set Position: Phrygian Position
☑ Auto-Switch Position

Fretboard Color
● Brown
○ Black

☑ Show out of range notes
☐ Show muted note of guitar style comping

Guitar Width (def =550) 934
Guitar Height (def =80) 136

☐ Use Inlays
☑ Send Notes to (Editable) Notation Window
☐ Output guitar track on 6 channels for this song

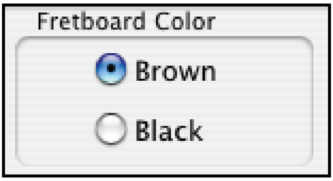
Set to Defaults
Update
100%
150%
200%
300%
OK
Cancel

Note Display
☑ Current Track
☑ MIDI Thru

Note Display Options: If **MIDI Thru** is selected (Default=On), the Guitar will display the music played on a MIDI keyboard. If **Current Track** is selected (Default=On), the current track will be displayed.

☑ Multi-Channel Mode
Base Channel 11

The guitar will display information on channels 11 to 16 on strings 1 to 6 if **Multi-Channel Mode** is set to on (default). Channel 11 is referred to as the base channel (Default=11.). You can edit notes on the notation to set the channels of the notes. Guitar controllers will also record information in this manner, so you can record on a MIDI guitar and see the display on the guitar fretboard. The base channel is normally 11, but you can set it to any channel (e.g. if set for channel 5, this would mean that channels 5 to 10 would be the guitar channels).



Fretboard Color
● Brown
○ Black

The **Fretboard color** can be **brown** or **black.** (Default=brown)

☐ Use Inlays

If you elect to not display note names, you can select “**Use Inlays**” and a Guitar inlay will be displayed along the neck. The inlays will only display if note names are not being displayed.

☑ Send Notes to (Editable) Notation Window

If **Send Notes to Notation Window** (Default =On) is set, when you click on the Guitar notes (and the notation window is open in editable notation mode or note roll mode) the note will be inserted at the current time line on the notation window.

Fretboard Octave 0

☑ Auto Set Octave

You can set the **fretboard octave**. For example, if the music is very low, and you need to boost the octave to display it on the guitar, set the guitar octave to 1 or 2. There is an **auto-octave setting** (discussed elsewhere). If selected, the Guitar Octave will get set automatically.

☑ Use Index Finger Position

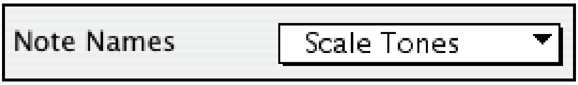
Use Index Finger position: If set, the scale will use the “index finger” to play notes that are one fret outside of the normal position, instead of the little finger.

☑ Show out of range notes

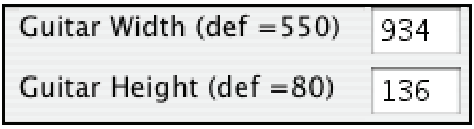
Show out-of-range notes: If set, any note will be displayed on the guitar, regardless if it is the range of the guitar or not.

☑ Show Notes at Aeolian Position

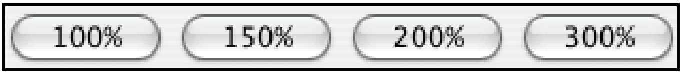
☑ Show Notes at Phrygian Position


Note Names Scale Tones

The note names will get displayed in up to two positions, depending on the settings for **Show Notes at Aeolian Position** and **Show Notes at Phrygian Position** (Default=True).


Guitar Width (def =550) 934

Guitar Height (def =80) 136



The Guitar **can be sized** using the Guitar Width and Guitar Height setting or the preset buttons that set the size.

☑ Auto-Switch Position

The **Auto-Switch position** setting allows the program to automatically switch the display of the guitar when a new track is loaded in. This auto-chooses the best position to display the track.

Set to Defaults

The [Set to Defaults] button sets the Guitar window to factory defaults.

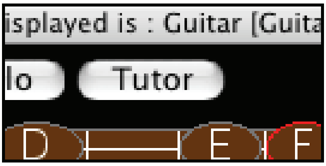
Guitar Tutor

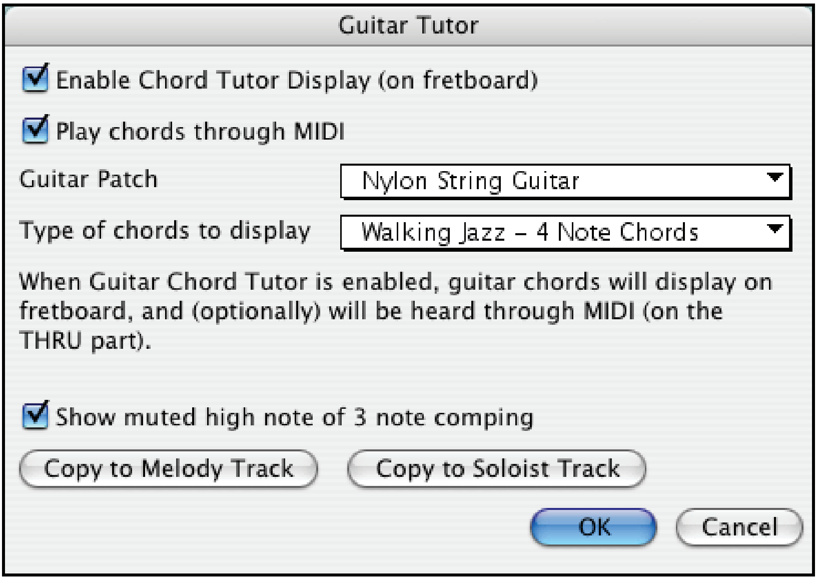
Use the Guitar Tutor to analyze any song. This feature will show the chords that are playing on the virtual guitar fretboard, in your choice of a Jazz, Pop, or Folk perspective. The Guitar Tutor is a fun way to learn about new guitar chords while playing along with your favorite Band-in-a-Box tune.

The Guitar Tutor is most useful on styles that *aren't* guitar styles. This would apply to styles that *don't* have an exclamation point (!) in the file name. This is because the guitar styles already have a guitar part that you can learn from, on the Guitar part.

Using the Guitar Tutor, you can see (and optionally hear) guitar chords played on the guitar fretboard. This teaches you how to play the chords on guitar.

To turn the Guitar Tutor on, launch the Guitar window and press the [Tutor] button.





☑ Enable Chord Tutor Display (on fretboard)

☑ Play chords through MIDI

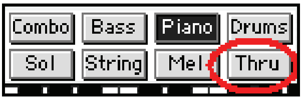
Guitar Patch: Nylon String Guitar

Type of chords to display: Walking Jazz – 4 Note Chords

When Guitar Chord Tutor is enabled, guitar chords will display on fretboard, and (optionally) will be heard through MIDI (on the THRU part).

☑ Show muted high note of 3 note comping

Enable the Chord Tutor display by setting that checkbox. This will *silently* display the chords on the guitar fretboard. If you would also like to *hear* the notes, select the “Play chords through MIDI” checkbox.



The Tutor part uses the MIDI Thru part to playback on. You can control volume, panning, etc. by using the Thru settings at the top of the main Band-in-a-Box screen. You can select the patch in the Tutor dialog.

The tutor will display Jazz, Pop, and Folk voicings in easy, medium, and advanced forms. The advanced forms use inversions, and changing patterns of chords, while the easy ones just stick to the common “campfire” chords.

☑ Show muted high note of 3 note comping

One of the tutors uses 3-note Jazz voicings to simulate the famous Big Band chord guitar comping styles. If you use this, you'll only see 3 notes in the chords of course. Since it sometimes helps to see the entire 4 chord voicing, in this case there is the option to show the muted note as well.

> **Note**: This applies to the Guitar Tutor. There is also the option to show this for the Guitar Styles. This option is present in the Guitar Options Dialog.

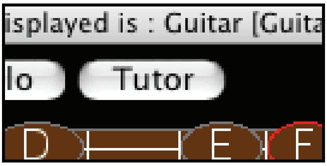
The Guitar Tutor stays enabled until you change the Guitar track to another track (for example, to change it to the Bass track). You can easily re-enable it by clicking on the [Tutor] button again.

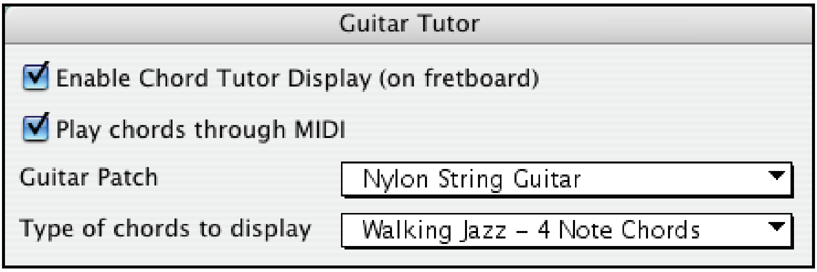
Using the Guitar Tutor

By enabling the Tutor, you'll see (and optionally hear) guitar chords played on the guitar along to any song.

Load in a Jazz song and start it playing (e.g. Old Folks.MGU). You'll notice that the associated style (GARNER.Style) doesn't have any guitar chording in it …yet! Let's use the Guitar Tutor to show us what guitar chords to play during this song:

To turn the Guitar Tutor on, launch the Guitar window and press the **[Tutor]** button.





Guitar Tutor

☑ Enable Chord Tutor Display (on fretboard)

☑ Play chords through MIDI

Guitar Patch: Nylon String Guitar

Type of chords to display: Walking Jazz – 4 Note Chords

Set “Enable Chord Tutor Display” and “Play Chords through MIDI.” Select the “Walking Jazz – 4 note chords” tutor type, and press [OK].

You'll now hear and see guitar chords (and patterns of chords) played in a Jazz style along to the song. In the example above, the chord is an Eb7 chord and the tutor is showing a common Jazz voicing for an Eb7 chord.

Turn the tutor off by disabling the “Enable Chord Tutor Display” setting.

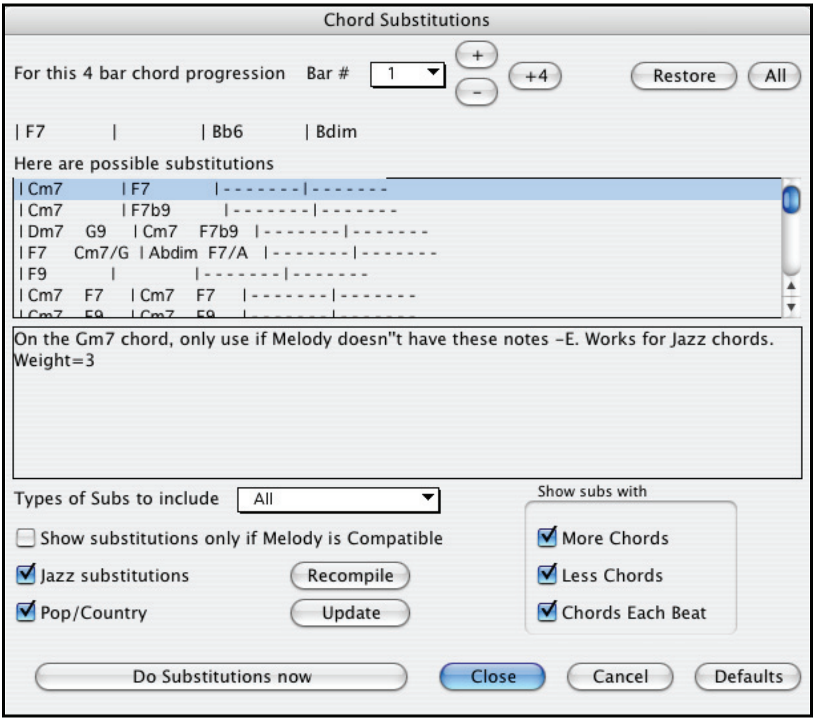
Chord Substitution Wizard

Reharmonizing a song with the Chord Substitution Wizard is a fun and educational way to perform or practice a familiar song in a brand new way. This feature is very easy to use; simply highlight an area of chords and select “Chord Substitution.” The possible chord substitutions are instantly displayed for you.

For example, if you had chords such as “Dm7 G7 Cmaj7,” a list of substitutions including the tritone substitution “Dm7 Db7b5 Cmaj7” would be offered to you for use in your song. There are also helpful comments associated with each substitution, showing you why a given substitution might work in each case (e.g., is the melody compatible with the substitution, etc.). Or you can enable the “Auto-Substitution“ feature and the substitutions will be selected according to the general preset preferences.

There are 2 ways to get chord substitutions, you can let Band-in-a-Box show you a list of possible substitutions to pick from yourself (*User | Chord Substitution Dialog*), or you can let Band-in-a-Box pick them automatically (*User | Auto-Substitutions*).

Chord Substitutions Dialog



For this 4 bar chord progression Bar # 1

| F7 | | Bb6 | Bdim

Here are possible substitutions

```
| Cm7       | F7         |-------|-------
| Cm7       | F7b9         |-------|-------
| Dm7   G9    | Cm7   F7b9  |-------|-------
| F7    Cm7/G  | Abdim  F7/A   |-------|-------
| F9        |           |-------|-------
| Cm7   F7    | Cm7   F7    |-------|-------
```

On the Gm7 chord, only use if Melody doesn"t have these notes -E. Works for Jazz chords.
Weight=3

Types of Subs to include: All

☐ Show substitutions only if Melody is Compatible

☑ Jazz substitutions

☑ Pop/Country

☑ More Chords

☑ Less Chords

☑ Chords Each Beat

The appearance of this dialog depends on what chords are present at the highlighted bar. This bar number is shown in the dialog and may be changed. In the example above, the chord is an F7 chord, so the substitutions shown are for an F7 chord. The substitutions shown may work for up to 4 bars, depending on the substitution. In the examples above, the substitutions work for 2 bars.

You can control what types of substitutions to see by using the Jazz/Pop checkbox. Some substitutions include more chords than the original, some simplify the progression, and these can be viewed using the checkboxes. You can elect to exclude substitutions that have a chord on each beat.

The “Types of Substitutions to include” combo box will filter the substitutions to include only the best substitutions or all of them.

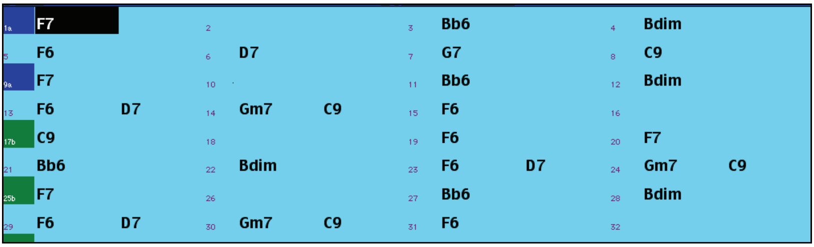
The “reload” [Recompile] button is only used if you have edited the chordsub.txt file to add your own substitutions.

Once you see a substitution that you like, you can enter it onto the worksheet by pressing the [Do Substitutions now] button, or double clicking on the substitution line. You can then move the current bar to the next part of the song that you need a substitution for and repeat the process.

You can undo the substitution by pressing the [Restore] or [All] button.

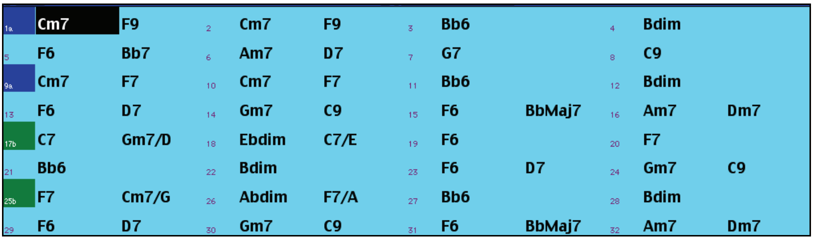
Auto-Chord Substitution Dialog

You can quickly auto-generate substitutions for an entire song or portion of a song using the auto-substitution dialog (accessed from the *User* menu). For example, we can generate substitutions for the! Freddie.MGU song. Here is the original chord progression.



1a	F7		2			3	Bb6		4	Bdim	
5	F6		6	D7		7	G7		8	C9	
9a	F7		10			11	Bb6		12	Bdim	
13	F6	D7	14	Gm7	C9	15	F6		16		
17b	C9		18			19	F6		20	F7	
21	Bb6		22	Bdim		23	F6	D7	24	Gm7	C9
25b	F7		26			27	Bb6		28	Bdim	
29	F6	D7	30	Gm7	C9	31	F6		32		

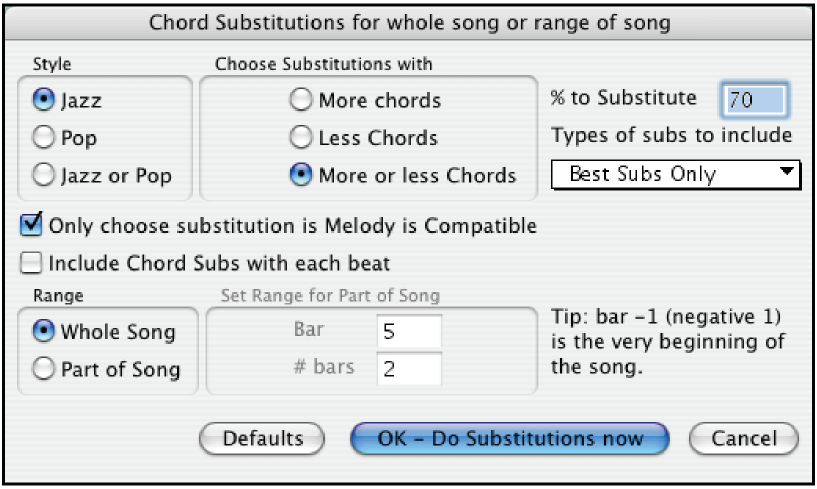
By using the auto-substitution dialog, we can generate substitutions for the whole song, and we get this result:



1a	Cm7	F9	2	Cm7	F9	3	Bb6		4	Bdim	
5	F6	Bb7	6	Am7	D7	7	G7		8	C9	
9a	Cm7	F7	10	Cm7	F7	11	Bb6		12	Bdim	
13	F6	D7	14	Gm7	C9	15	F6	BbMaj7	16	Am7	Dm7
17b	C7	Gm7/D	18	Ebdim	C7/E	19	F6		20	F7	
21	Bb6		22	Bdim		23	F6	D7	24	Gm7	C9
25b	F7	Cm7/G	26	Abdim	F7/A	27	Bb6		28	Bdim	
29	F6	D7	30	Gm7	C9	31	F6	BbMaj7	32	Am7	Dm7

You can see that Band-in-a-Box chose the substitutions for about 70% of the chords in the song (that's what we told it to do in the dialog). It began by replacing the F7 chord with a Cm7 F9 progression. Some of the substitutions chosen are more advanced than that (replacing an F7 with a B13 for example)

Here are the settings in the auto-substitution dialog that produced this result:


Chord Substitutions for whole song or range of song

Style

- ● Jazz
- ○ Pop
- ○ Jazz or Pop

Choose Substitutions with

- ○ More chords
- ○ Less Chords
- ● More or less Chords

% to Substitute: 70

Types of subs to include: Best Subs Only

☑ Only choose substitution is Melody is Compatible

☐ Include Chord Subs with each beat

Range

- ● Whole Song
- ○ Part of Song

Set Range for Part of Song

Bar: 5

# bars: 2

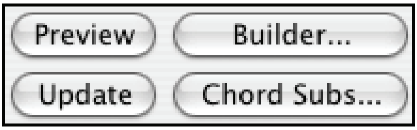
Tip: bar -1 (negative 1) is the very beginning of the song.

If you'd like Band-in-a-Box to only generate for a certain range of bars, you should first highlight that range of bars in the chordsheet, then launch the dialog. The Range will then be set to Part of the song and the bar # and # of bars settings will also be set. You can override these settings with manual settings, if necessary.

Using the Chord Substitution Wizard

Load in the song !Freddie.MGU. The tune begins with an F7 chord for 8 beats. Let's make that part a little more interesting by trying some substitutions for that chord.

- First, press **Shift+Return** with the highlight bar on bar 1. You'll hear the F7 chord played.
- Then choose *Edit* | *Chord Settings* (**Option+Z**), and the Chord Options dialog will be launched.

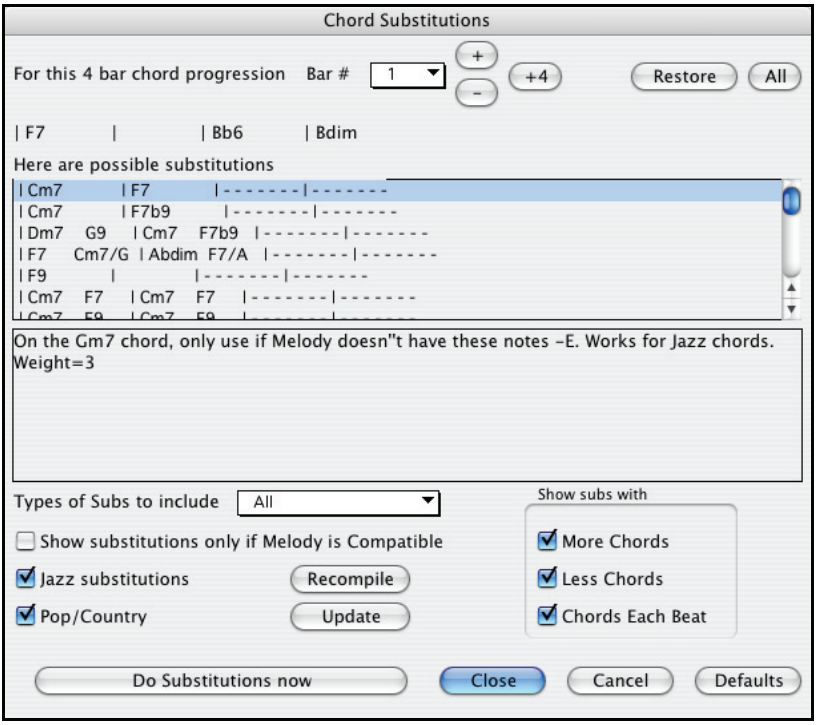


Notice the following buttons: Preview, Builder and Chord Subs:

The **[Preview]** button allows you to hear the chord, which is similar to what we did above by pressing **Shift+Return**.

The **[Builder…]** button allows you to try different chords, and build up chords by selecting root and extension.

The **[Chord Subs…]** button is the one that we're interested in this time. By pressing this button you'll now see a dialog with substitutions selected for the chord progression that begins with F7 for 2 bars.


Chord Substitutions
+
-
+4
Restore
All
Recompile
Update
Do Substitutions now
Close
Cancel
Defaults

For this 4 bar chord progression Bar # 1

```
| F7          |           | Bb6         | Bdim
```

Here are possible substitutions

```
| Cm7        | F7        |-------|-------
| Cm7        | F7b9       |-------|-------
| Dm7   G9    | Cm7   F7b9  |-------|-------
| F7    Cm7/G  | Abdim  F7/A  |-------|-------
| F9         |          |-------|-------
| Cm7   F7    | Cm7   F7    |-------|-------
```

On the Gm7 chord, only use if Melody doesn"t have these notes -E. Works for Jazz chords.
Weight=3

Types of Subs to include: All

☐ Show substitutions only if Melody is Compatible

☑ Jazz substitutions

☑ Pop/Country

Show subs with:

☑ More Chords

☑ Less Chords

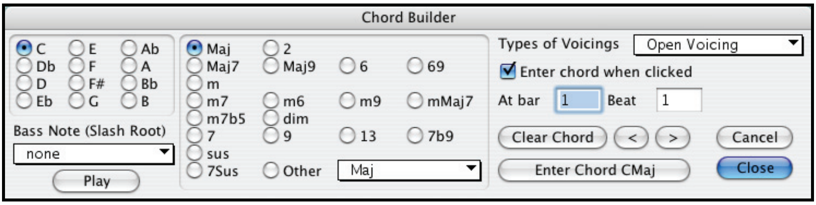
☑ Chords Each Beat

There are a number of substitutions that have been identified. For example, the first substitution replaces the two bars of F7 with a Cm7, F7 progression. The program has also looked at the melody of this song (which contains an “a” note) and commented in the Memo that this “a” melody note is not compatible with the Cm7, so doesn't advise this substitution.

Choose one of the substitutions that you would like, and press the [Do Substitutions now] button (or double click on the substitution). This will enter the substitution to the chordsheet, and the dialog will show substitutions for that new progression. Press [Close] if you are happy with the substitution, or [Restore] to restore (undo) the substitution. Press [All] to undo all of the substitutions that you have made.

Chord Builder

The Chord Builder is launched with the menu item *User | Chord Builder* or with the keystrokes **Ctrl+Shift+H.** Chords are previewed as they are built.


Chord Builder
● C ○ E ○ Ab
○ Db ○ F ○ A
○ D ○ F# ○ Bb
○ Eb ○ G ○ B
● Maj ○ 2
○ Maj7 ○ Maj9 ○ 6 ○ 69
○ m
○ m7 ○ m6 ○ m9 ○ mMaj7
○ m7b5 ○ dim
○ 7 ○ 9 ○ 13 ○ 7b9
○ sus
○ 7Sus ○ Other
Play
Clear Chord
<
>
Cancel
Enter Chord CMaj
Close

Bass Note (Slash Root): none

Other: Maj

Types of Voicings: Open Voicing

☑ Enter chord when clicked

At bar 1 Beat 1

You can now click on the root of the chord (in the root group), the extension (Maj7, etc.), and also an alternate “slash-note“ root.

For example, to make the chord F9/A, you would click on the "F" root, the "9" extension, and the Slash Root of "/A." As you click on them, you'll hear the bass note played on the Bass part, and the extension played on the Piano track.

If you are happy with the sound of the chord, you can press the [Enter Chord] button. That enters the chord at the bar and beat specified.

Animated Drum Kit

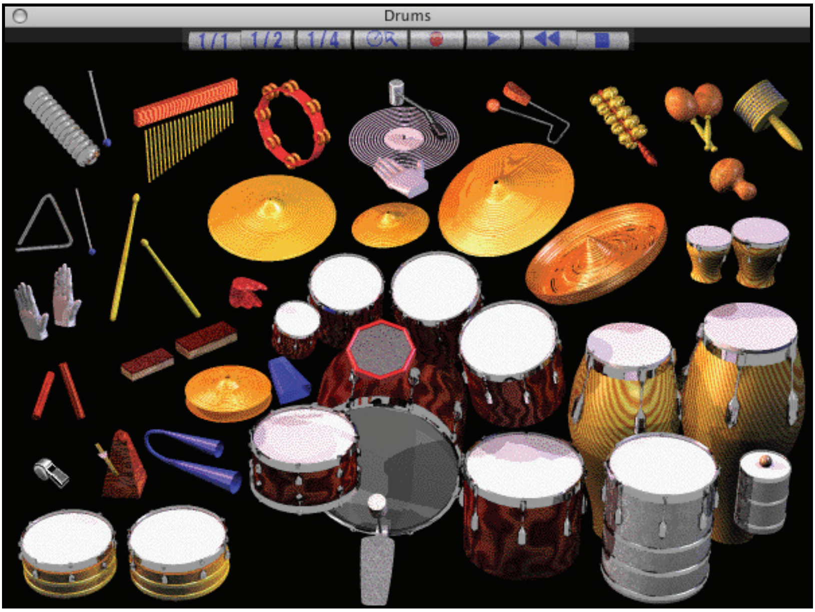
This sizable window is a cool animated 3D display of a complete drum kit, with all 61 Drum sounds displayed on their instruments. Watch the various drum instruments being played, or play-along/record on any of the drum instruments by using QWERTY keys or a mouse. Very educational and lots of fun!

To launch the Drum Kit window, click the Drums button, or choose the *Windows | Drum Window* option. Then the Drums Kit window will display an animated display of a complete GM drum kit.

You can do several things with the Drums Window:

- Watch the Drum part being played on the Drums Window in real time.
- Play along with the drums in real time by mouse clicking on the Drum Instrument, or using QWERTY keys (the key names to use are listed on the Drums Window).
- Record a drum part into Band-in-a-Box. To do this, simply press RECORD in Band-in-a-Box and play along.

Note: If you want to record a drum part to the Melody track, you'll have to set the Melody channel to 10 using the *M | MIDI Settings…* menu item.



Drum Display

All the General MIDI percussion instruments are shown.

Acoustic Bass Drum
Bass Drum 1
Side Stick
Acoustic Snare
Hand Clap
Electric Snare
Low Floor Tom
Closed Hi-Hat
High Floor Tom
Pedal Hi-Hat
Low Tom
Open Hi-Hat
Low-Mid Tom
Hi Mid Tom
Crash Cymbal 1
High Tom
Ride Cymbal 1
Chinese Cymbal
Ride Bell
Tambourine
Splash Cymbal
Cowbell
Crash Cymbal 2
Vibraslap
Ride Cymbal
Hi Bongo
Low Bongo
Mute Hi Conga
Open Hi Conga
Low Conga
High Timbale
Low Timbale
High Agogo
Low Agogo
Cabasa
Maracas
Short Whistle
Long Whistle
Short Guiro
Long Guiro
Claves
Hi Wood Block
Low Wood Block
Mute Cuica
Open Cuica
Mute Triangle
Open Triangle

Some percussion instruments are triggered by multiple MIDI notes. When controlled by more than one MIDI note, a percussion instrument will show different behavior in response to the different notes. For instance, the Hi-Hat responds differently to Close Hat, Pedal Hat, and Open Hat MIDI notes.

The on-screen instruments may be played by mouse-click or computer keys. When playing by mouse-click or computer keys, the **shift** key adjusts velocity between two user-specified levels.

Drums that you play show up in blue (the computer played drums are red). There is an option to display all the QWERTY names on the drums at the same time, so that you can see what keys to hit without having to mouse over the instrument. The drums can be moved off-screen without snapping back to the middle.

To display the QWERTY keys on the notes, select the option in the Drums Window Settings dialog to “Display QWERTY Chars on Drums.”

Multi-note instruments send different notes depending on where you click on the instrument. For instance, the Kick Drum can send three different notes, Ac. Bass Drum (MIDI note 35), Bass Drum 1 (MIDI note 36), and Square Kick (MIDI Note 32).

The hint line at the top of the window describes the current control under the mouse cursor. Use the hint line to learn the mouse-responsive areas of each drum instrument.

Multi-Note Drums Instruments

Kick Drum - Ac. Bass Drum, Bass Drum 1, Square Kick

Snare - Acoustic Snare, Side Stick

HiHat - Closed, Pedal, Open

Floor Tom - Low, High

Electronic Pad - Multi-zoned for Hi-Q, Slap, Electric Snare

High Conga - Mute, Open

Surdo - Mute, Open

Cuica - Mute, Open

Metronome - Bell, Click

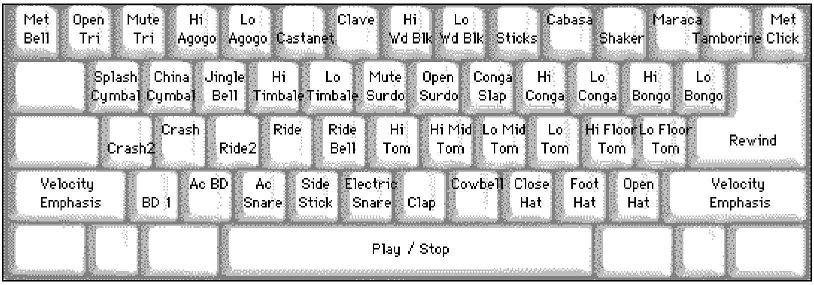
Whistle - Long, Short

Triangle - Mute, Open

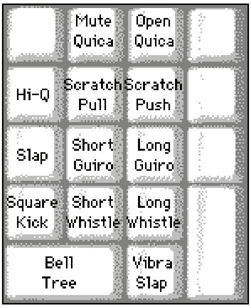
Guiro - Long, Short

Scratch - Push, Pull

Computer “QWERTY” Drum Keys


Met Bell
Open Tri
Mute Tri
Hi Agogo
Lo Agogo
Castanet
Clave
Hi Wd Blk
Lo Wd Blk
Sticks
Cabasa
Shaker
Maraca
Tamborine
Met Click
Splash Cymbal
China Cymbal
Jingle Bell
Hi Timbale
Lo Timbale
Mute Surdo
Open Surdo
Conga Slap
Hi Conga
Lo Conga
Hi Bongo
Lo Bongo
Crash2
Crash
Ride2
Ride
Ride Bell
Hi Tom
Hi Mid Tom
Lo Mid Tom
Lo Tom
Hi Floor Tom
Lo Floor Tom
Rewind
Velocity Emphasis
BD 1
Ac BD
Ac Snare
Side Stick
Electric Snare
Clap
Cowbell
Close Hat
Foot Hat
Open Hat
Velocity Emphasis
Play / Stop

Numeric Keypad Drum Keys


Mute Quica
Open Quica
Hi-Q
Scratch Pull
Scratch Push
Slap
Short Guiro
Long Guiro
Square Kick
Short Whistle
Long Whistle
Bell Tree
Vibra Slap

Strike computer keys to play drums.

Drums are grouped on the computer keyboard by category. The kick, snare, and hi-hat sounds are on the lowest keyboard row. The lower-middle row contains toms and cymbals. The upper-middle row contains Latin drums, and the top row contains Latin hand percussion.

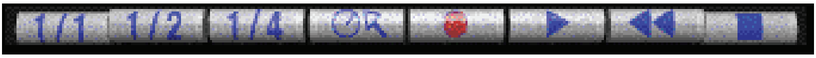
The numeric keypad keys contain the remainder of the Latin hand percussion plus the electronic tones.

Drum Kit Main Window

The Drums main window can be resized to tile with other windows of interest.

On 256 color displays, the image does not look its best. The window looks its best if the computer is in Thousands-of-colors (16 bit) or Millions-of-Colors (24 bit) video mode.

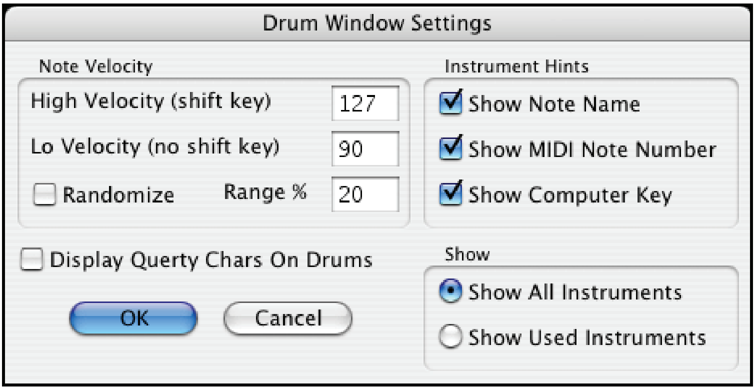
Drum Transport Controls



Place the mouse cursor on each control to see its function.

- **Record:** Place Band-in-a-Box in Record mode so drum instruments can be recorded.
- **Play:** Start Band-in-a-Box song playback.
- **Rewind:** Stop and return to song start.
- **Stop:** Stop Band-in-a-Box playback.
- **Size Buttons 1/1, 1/2, 1/4:** Preset the window to full size, half size, or quarter-size. If the window has been changed to a size different from these, by dragging a window border, none of the size buttons will be down.
- **Settings Dialog:** Adjust program behavior.

Drum Window Settings



Drum Window Settings

Note Velocity

High Velocity (shift key) 127

Lo Velocity (no shift key) 90

☐ Randomize Range % 20

☐ Display Querty Chars On Drums

Instrument Hints

☑ Show Note Name

☑ Show MIDI Note Number

☑ Show Computer Key

Show

● Show All Instruments

○ Show Used Instruments

Velocity: When playing drums with a mouse or computer keys, the shift key toggles between two levels of note velocity. The default velocity is 90, with a default shift key velocity of 127.

The two velocity levels can be set any way desired. For instance, if you want the shift key to send quiet notes, program the shift velocity lower than the non-shift velocity.

Randomize: Enables the Randomize checkbox to send random velocity levels when playing by mouse or computer keyboard.

Range: Control the amount of velocity randomization. Usually a small range works best, around 10% to 30%.

If velocity is set to 127, and the random range is set to 20%, notes would randomly vary between a maximum velocity of 127 and a minimum velocity of 102.

Instrument Hints: Customize appearance of the Hint line with Note Name,

MIDI Note Number and Computer Key.

Show: "Show All Instruments" shows all instruments in the drum window.

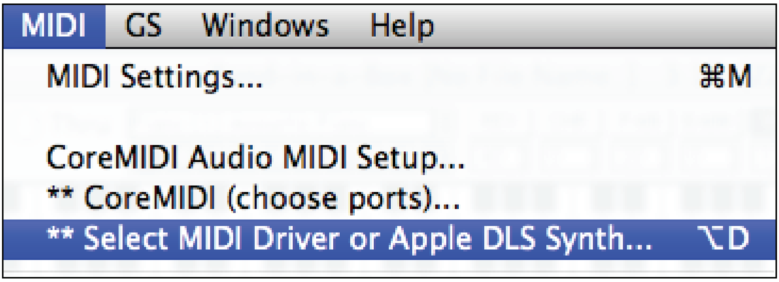
"Show Used Instruments" displays the basic trap kit, but does not display any extra instruments unless they are used in a song. The drum window is cleared each time Play or Stop is pressed.

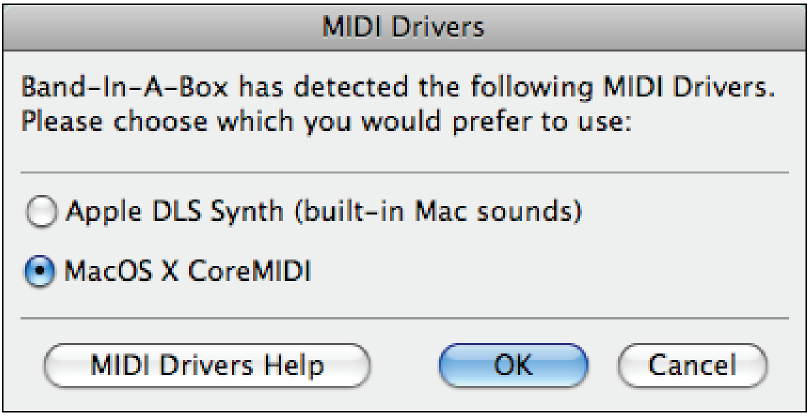
Chapter 13: CoreMIDI and Apple DLS Synth

CoreMIDI and Apple DLS Synth Tutorial

Selecting a MIDI Driver

Band-in-a-Box offers two MIDI Output options - **Apple DLS Music Device** (Built-in Mac sounds) and **CoreMIDI**.


MIDI
GS
Windows
Help
MIDI Settings... ⌘M
CoreMIDI Audio MIDI Setup...
** CoreMIDI (choose ports)...
** Select MIDI Driver or Apple DLS Synth... ⌥D


MIDI Drivers

Band-In-A-Box has detected the following MIDI Drivers. Please choose which you would prefer to use:

○ Apple DLS Synth (built-in Mac sounds)

● MacOS X CoreMIDI

MIDI Drivers Help
OK
Cancel

The **Apple DLS Music Device (Synth)** does not require a Mac MIDI Interface or external synthesizer, and is the simplest way to quickly make Music with Band-in-a-Box.

Hint: The Apple DLS Music Device is an Audio Unit softsynth which has properties very similar to the QuickTime Music Synthesizer.

CoreMIDI is the OS X standard MIDI driver method. CoreMIDI facilitates communication with external MIDI devices, and it also enables inter-application "piping" of MIDI data between MIDI applications.

CoreMIDI requires some setup, but is not terribly complicated.

CoreMIDI with a MIDI Interface and External Synthesizers

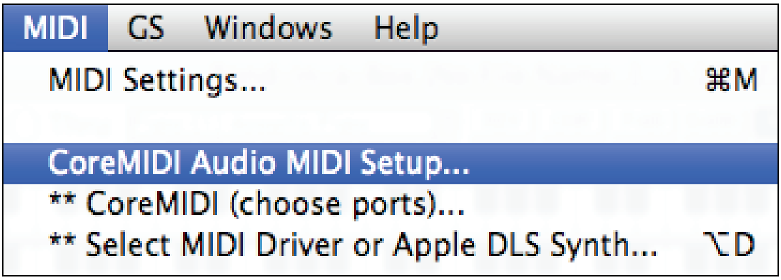
If you have not done so already, follow the manufacturer's instructions to install your MIDI interface. Installation details may vary, depending on the manufacturer and the model of your MIDI Interface.

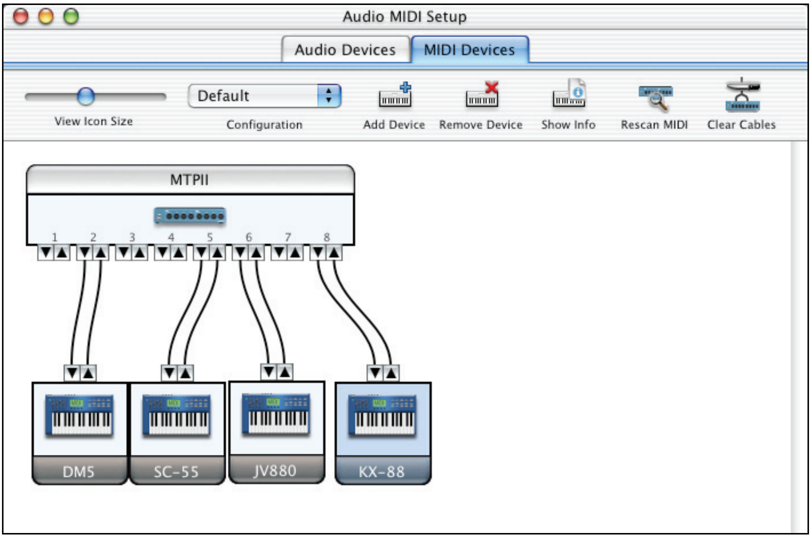
Hint: It is helpful to occasionally check your manufacturer's web site and download/install MIDI Interface driver updates which might become available.

Apple "Audio MIDI Setup" Application

Audio MIDI Setup is usually found in your Applications folder. It can be helpful to locate Audio MIDI Setup in the Finder, then drag its icon to the Dock, so it will be easy to launch the program (from the Dock) when necessary.

Audio MIDI Setup can also be launched from Band-in-a-Box...


MIDI
GS
Windows
Help
MIDI Settings... ⌘M
CoreMIDI Audio MIDI Setup...
** CoreMIDI (choose ports)...
** Select MIDI Driver or Apple DLS Synth... ⌥D


Audio MIDI Setup
Audio Devices
MIDI Devices
View Icon Size
Default
Configuration
Add Device
Remove Device
Show Info
Rescan MIDI
Clear Cables
MTPII
1
2
3
4
5
6
7
8
DM5
SC-55
JV880
KX-88

Specific details of your Audio MIDI Setup screen will differ from this example, depending on your MIDI interface and your connected external MIDI devices. This is a relatively complicated example, with an eight port MIDI interface and four different synthesizers.

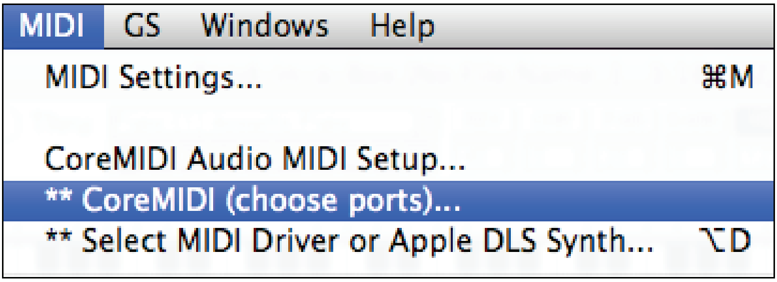
If your MIDI Interface has been properly installed, the picture of your MIDI Interface will automatically appear in the Audio MIDI Setup window, showing input/output "pins" for each MIDI input and output socket on your MIDI Interface.

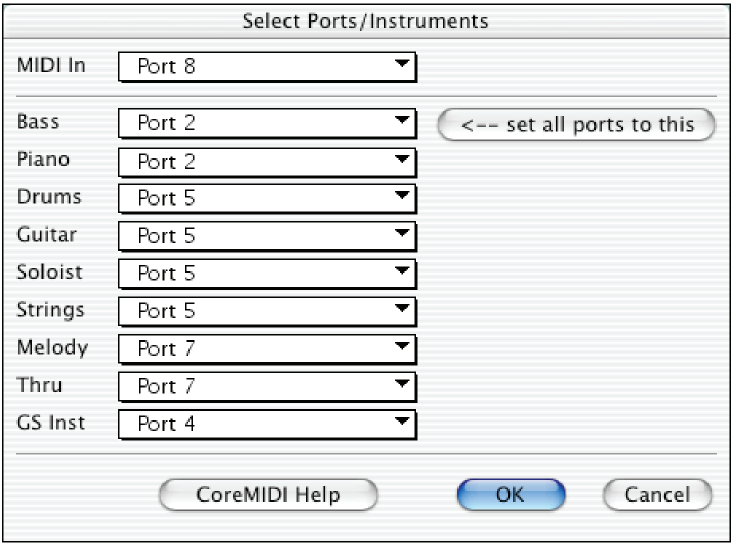
You need to inform Audio MIDI Setup about your external devices (keyboards, synthesizers, drum machines, mixers, etc.). Click the [Add Device] button for each of your external devices, and then double-click each new device to set Manufacturer, Model, number of Send/Receive MIDI channels, and other relevant information.

After your external devices have been created and configured, the last step is to “wire them up” to the picture of your MIDI interface. For instance, in the above illustration, the KX-88 keyboard controller is connected to MIDI input/output pair #8 on the MTPII MIDI Interface. Click on an input/output “pin” on the picture of your MIDI Interface, and drag to an output/input “pin” of the picture of an external device.

After supplying this information, CoreMIDI will know what devices are “on the other side” of your MIDI interface(s).

Band-in-a-Box MIDI Port Selection for External Devices


MIDI
GS
Windows
Help
MIDI Settings... ⌘M
CoreMIDI Audio MIDI Setup...
** CoreMIDI (choose ports)...
** Select MIDI Driver or Apple DLS Synth... ⌥D


Select Ports/Instruments
<-- set all ports to this
CoreMIDI Help
OK
Cancel

MIDI In: Port 8

Bass: Port 2
Piano: Port 2
Drums: Port 5
Guitar: Port 5
Soloist: Port 5
Strings: Port 5
Melody: Port 7
Thru: Port 7
GS Inst: Port 4

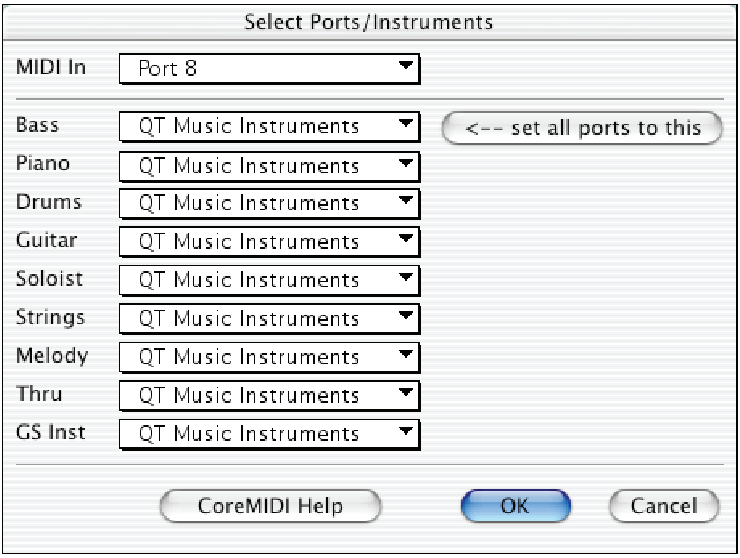
This example shows Band-in-a-Box configured to receive/record from a MIDI keyboard on MIDI Interface Port 8. Band-in-a-Box transmits tracks on an assortment of synthesizers, connected to various MIDI Interface ports. This scheme would be useful on a large MIDI setup, if your best Drum sounds are on a Port 5 synthesizer, best Piano is on a Port 2 synthesizer, etc.

Your setup does not have to be so complex. If you want all tracks to be played on a single synthesizer (the most common situation), set the desired destination in the Bass popup menu, and then click the ‘set all ports to this’ button, to quickly set the destination for all tracks. You can get excellent results with all instruments assigned to a General MIDI compatible device, such as an Apple DLS synth module.

Apple DLS Synth and a Controller Keyboard

If you have a small MIDI controller keyboard, but you do not have any external MIDI Synthesizers, Band-in-a-Box can easily support this.

Select the port that your controller is connected to as your MIDI Input, and then select QT Music Instruments for your output ports. Band-in-a-Box will receive/record from a keyboard connected to the MIDI interface, but playback and keyboard MIDI Thru will go to the built-in Mac synth.



Select Ports/Instruments

MIDI In: Port 8

Bass: QT Music Instruments

Piano: QT Music Instruments

Drums: QT Music Instruments

Guitar: QT Music Instruments

Soloist: QT Music Instruments

Strings: QT Music Instruments

Melody: QT Music Instruments

Thru: QT Music Instruments

GS Inst: QT Music Instruments

Inter-Application Communication with IAC or Virtual Ports

Virtual Ports can be used to “pipe” Band-in-a-Box MIDI playback into most CoreMIDI-compatible sequencers and other MIDI software. This means that when you play a song in Band-in-a-Box, the MIDI information will be sent to another application, rather than directly to a MIDI interface or Apple DLS softsynth.

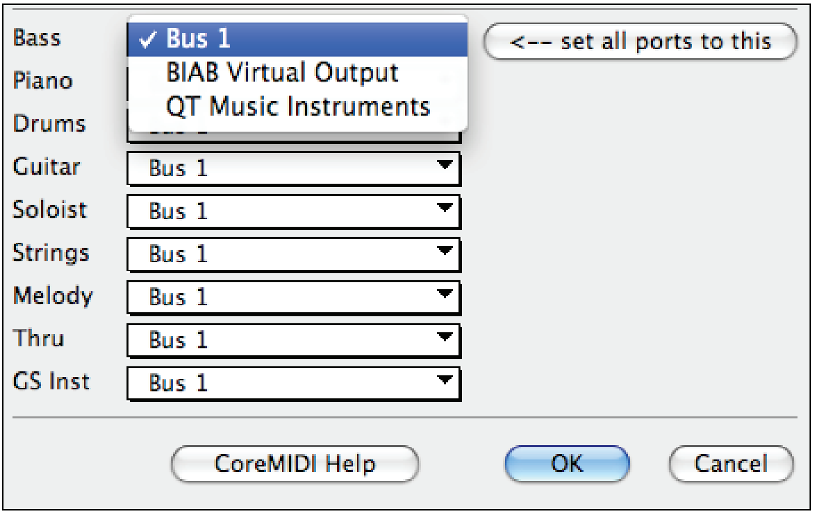
One reason to do this would be to use a third party application as an Audio Unit or VST plug-in host. An example of such a program is ***Rax*** (http://www.audiofile-engineering.com/rax/).

With Band-in-a-Box, you can either use the BIAB Virtual Ports or the IAC (Inter-Application Communication) bus. These are just two different ways of accomplishing the same thing.

To use the IAC bus, you first need to enable the IAC driver in the Audio MIDI Setup window (MIDI Devices). Double-click on IAC Driver, make sure “Device is online” is checked, and add at least one port.

Hint: If Band-in-a-Box is running when you enable the IAC driver, you may need to quit and re-open the Band-in-a-Box application before it is recognized.

In Band-in-a-Box, go to the **CoreMIDI Choose Ports** dialog, and select **IAC** on all output ports.



Bass ✓ Bus 1

Piano

Drums

Guitar Bus 1

Soloist Bus 1

Strings Bus 1

Melody Bus 1

Thru Bus 1

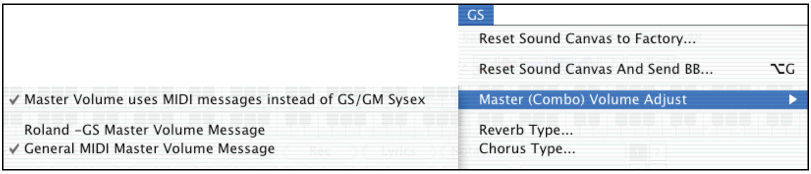
GS Inst Bus 1

BIAB Virtual Output
QT Music Instruments
<-- set all ports to this
CoreMIDI Help
OK
Cancel

Next, launch your third party MIDI application, and select IAC as the input port. This is often done in the program's *Preferences* | *MIDI* window.

Hint: It can sometimes make a difference which MIDI application you open first. For example, you may need to launch the third party application before you launch Band-in-a-Box.

On Non-GS Synthesizers, Avoid GS Commands



✓ Master Volume uses MIDI messages instead of GS/GM Sysex
Roland -GS Master Volume Message
✓ General MIDI Master Volume Message
GS
Reset Sound Canvas to Factory...
Reset Sound Canvas And Send BB... ⌥G
Master (Combo) Volume Adjust
Reverb Type...
Chorus Type...

GS is a Roland-authored set of SysEx commands. GS is recognized by many (but not all) Roland synthesizers. GS is also recognized by some non-Roland synthesizers.

In a perfect world, the worst that would happen to a non-GS synthesizer is that the synthesizer would simply ignore GS messages (and therefore GS parameters like Master Volume or Reverb would not work).

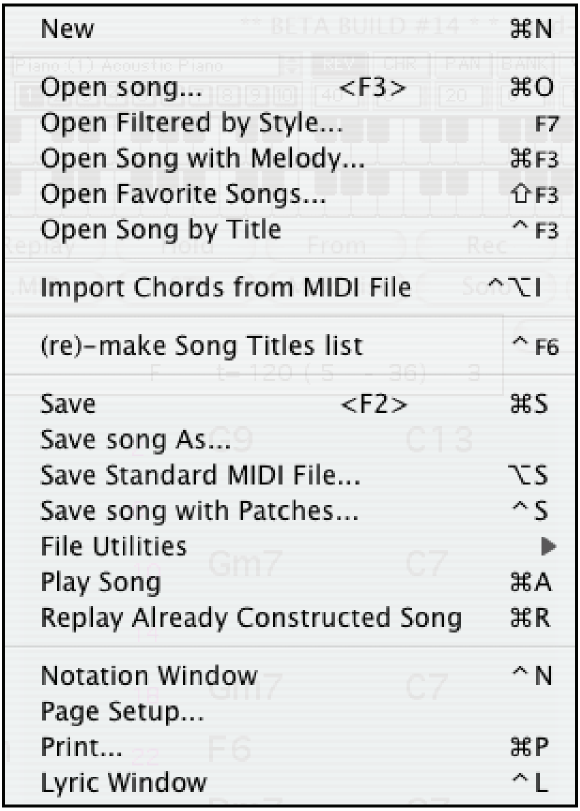
However, there are many synthesizers available, especially amateur-written softsynths. It is possible that you may find occasional devices that can get confused and malfunction, if presented with GS messages.

In order to make sure you get the control response you expect, and avoid possible malfunctions on some synthesizers. Unless you know that your synthesizer understands GS messages, make sure to specify MIDI control messages.

Chapter 14: Reference

Band-in-a-Box Menu Descriptions

File Menu


New ⌘N
Open song... <F3> ⌘O
Open Filtered by Style... F7
Open Song with Melody... ⌘F3
Open Favorite Songs... ⇧F3
Open Song by Title ^ F3
Import Chords from MIDI File ^⌥I
(re)-make Song Titles list ^ F6
Save <F2> ⌘S
Save song As...
Save Standard MIDI File... ⌥S
Save song with Patches... ^ S
File Utilities ▶
Play Song ⌘A
Replay Already Constructed Song ⌘R
Notation Window ^ N
Page Setup...
Print... ⌘P
Lyric Window ^ L

New is used to blank the chordsheet and start a new song.

Open song… is used to open an existing song.

Open Filtered by Style lists only the songs in a folder with current style.

Open Song with Melody lists only the songs in a folder with melodies (*.mg?).

Open Favorite Songs opens the dialog listing the last 150 songs played.

Open Song by Title opens the Song List with the full title, file name, and style of each song in the folder. A “Find” function allows you to search the title list for a word or phrase to find a title quickly. For example, type in “Old folks” and the search will find the song title “Old Folks at Home,” plus any other songs with “Old folks” in the title.

Import Chords from MIDI File uses the MIDI file chord wizard to interpret chords from any MIDI file, and also read tracks to the Melody and Soloist tracks.

(re)-make Song Titles list makes the list of song titles for the current folder. It can be used to update the list when new songs are added to a folder.

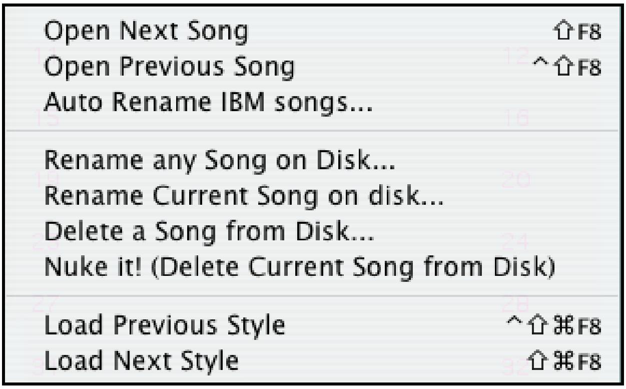
Save saves an existing song to the same folder with the same file name.

Save song As… saves songs using the file dialog to name the file and choose a folder for the saved file.

Save Standard MIDI File makes a standard midi file. You can save in Type 1 (multi-tracks) or Type 0 (single track) files. Karaoke MIDI files are also supported. See the settings in the **Preferences** dialog box to control how the Melody, Solo, and Harmony are written to a MIDI file.

Save song with Patches... If you would like to save certain patches with a song, then type in the number of the patch (instrument) that you would like. Leave the other instruments at zero (0) for No Patch change. Remember that - as with all other Band-in-a-Box functions - you use the General MIDI number for the instrument, regardless of the synth you are using.

File utilities…


Open Next Song ⇧F8
Open Previous Song ^⇧F8
Auto Rename IBM songs...
Rename any Song on Disk...
Rename Current Song on disk...
Delete a Song from Disk...
Nuke it! (Delete Current Song from Disk)
Load Previous Style ^⇧⌘F8
Load Next Style ⇧⌘F8

Open Next Song and **Open Previous Song** will open the next/previous song in alphabetical order. For example, if the song loaded has a file name of "Paul," choosing load-next-file will find the next file in alphabetical order after Paul; maybe it would be "Peter." The hot keys for this are **Shift+F8** and **Ctrl+Shift+F8**.

Auto-rename IBM songs will rename all song files in a folder using the song title as the name.

Rename any Song on Disk… or Rename Current Song on disk… allows you to rename files.

Delete a Song from Disk… deletes a song file without exiting the program.

"Nuke it!" (delete current song from disk) deletes the current song.

Load Previous Style/Load Next Style This function, (analogous to the Load Next Song function) loads in the previous (or next) style in alphabetical order of the file name. To load the next style, in alphabetical order, choose the menu item *File | File Utilities | Load Next Style*, or use the hot key **Command+Shift+F8** (**Control+Command+Shift+F8** for the previous style).

Play Song generates an accompaniment and starts playback of the current song.

Replay Already Constructed Song plays an existing song arrangement from the beginning without regenerating a new arrangement.

Notation Window opens the Notation.

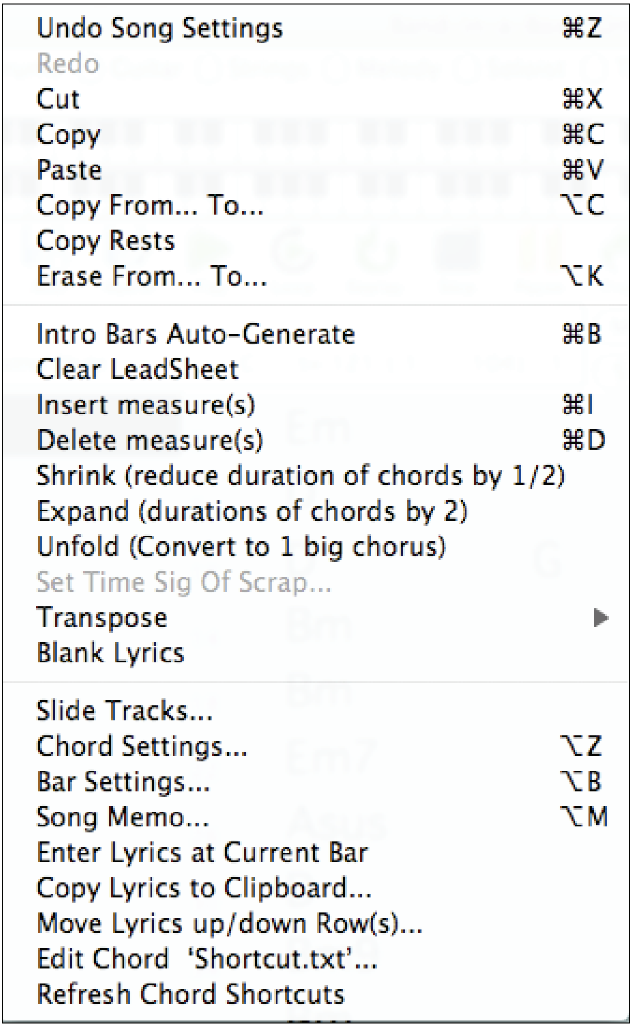
Page Setup… takes you to the setup dialog for your printer.

Print… opens the **Print Options** dialog.

Lyric Window opens a lyric entry line above the Notation Toolbar where lyrics can be typed in line by line. Use the **esc** key to exit from the Lyric window.

Quit exits the program entirely.

Edit Menu


Undo Song Settings ⌘Z
Redo
Cut ⌘X
Copy ⌘C
Paste ⌘V
Copy From... To... ⌥C
Copy Rests
Erase From... To... ⌥K
Intro Bars Auto-Generate ⌘B
Clear LeadSheet
Insert measure(s) ⌘I
Delete measure(s) ⌘D
Shrink (reduce duration of chords by 1/2)
Expand (durations of chords by 2)
Unfold (Convert to 1 big chorus)
Set Time Sig Of Scrap...
Transpose ▶
Blank Lyrics
Slide Tracks...
Chord Settings... ⌥Z
Bar Settings... ⌥B
Song Memo... ⌥M
Enter Lyrics at Current Bar
Copy Lyrics to Clipboard...
Move Lyrics up/down Row(s)...
Edit Chord 'Shortcut.txt'...
Refresh Chord Shortcuts

Edit | Undo and **Edit | Redo** allow you to undo or redo most operations.

Edit | Cut functions like a delete command. It removes bars of chords from a song.

Edit | Copy and **Edit | Paste** are to copy chords from one part of the song to another. Copying a section of chords can be done in the same manner as copying text in a word processor.

Copy From…To… / Copy Rests / Erase From… To…

One of the best ways to copy chords is the *Copy From… To…* command, or pressing **Option+C**, which will launch the **Copy Chords and/or Melody** dialog. The *Copy Rests* command will similarly bring up a dialog to allow copying of rests. The *Erase From… To…* command launches the **Erase Chords and/or Melody** dialog. These dialogs allow you to specify the number of bars to copy or erase, the location to copy to, and the option to copy or erase the Chords, Melody, and/or Soloist.

Intro Bars Auto-Generate

This command will launch the **Generate Chords for Intro (or Remove Intro)** dialog where you can specify the characteristics of the intro you wish to generate.

Clear Lead sheet blanks the chordsheet and restores the default song settings.

Insert Measure(s) inserts a certain # of bars into the chordsheet.

Delete Measure(s) removes a certain # of bars from the chordsheet.

Shrink cuts chord durations by 50% (e.g., 4beats>>2beats; 2beats>>1beat).

Expand doubles the durations of chords (e.g., 1beat>>2beats; 2beats>>4beats).

Unfold (convert to 1 BIG chorus)

Choose this command to unfold a multi-chorus song into one BIG chorus. When selected, Band-in-a-Box will display all choruses and verses of a song without loops or repeats. It is useful, for instance, when you have a song with 3 choruses and want to convert it to a single large chorus, or to customize a song with the “Edit Bar Settings” feature to change meter, tempo, patches, styles, and/or harmonies and generate a MIDI file for export.

Set Time Sig Of Scrap allows a new time signature to be selected for highlighted bars on the chordsheet.

Transpose opens a dialog where the song can be transposed up or down by a semitone, or by any number of semitones. These operations can also be performed with keystrokes.

Blank Lyrics removes the lyrics from a song.

Slide Tracks

This allows you to move any of the Bass, Drums, Piano, Guitar, Strings, Melody or Soloist tracks ahead or behind by a certain amount. You could, for example, slide the Bass track so it plays a little ahead of the rest of the band. This has the effect of making the bass player “drive the band,” and is useful in Jazz styles to make the music sound more exciting.

Chord Settings

This launches the **Chord Options** dialog box, where you can put in rests and pushes. You can launch the Preview, Chord Builder, or Chord Substitution functions from this window.

Bar Settings

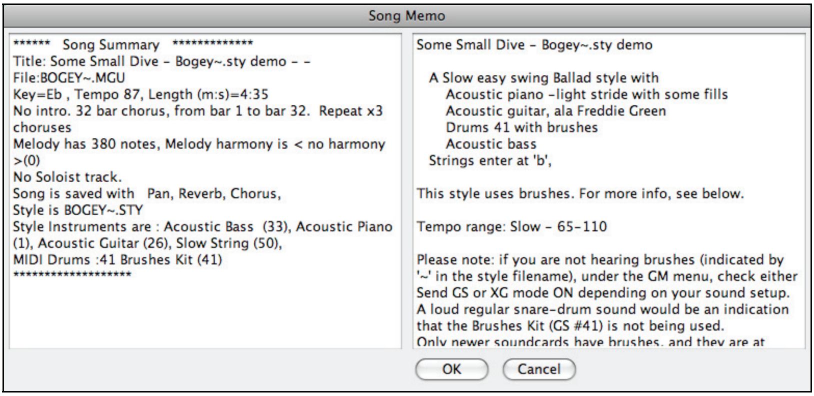
This command opens the **Edit Bar Settings** dialog where you can change meter, tempo, patches, styles, and/or harmonies at the current bar.

Song Memo…

A song memo of up to 2000 characters may be added. When a song has a memo associated with it, a little red square is visible around the [memo] button (located to the right of the song title). Clicking on the **[M]** button launches the **Song Memo** dialog, where you can type in a short memo about the song, style, etc.

Automatic Memo-Generation

The Song memo has a "summary" checkbox. If selected, you'll see an additional window that automatically displays a full summary of the song (title/tempo/patches used in the song), as well as other special features, such as substyle patch changes or harmonies. This saves much of the work previously required to manually type in this information to the memo.



```
******  Song Summary   *************
Title: Some Small Dive - Bogey~.sty demo - -
File:BOGEY~.MGU
Key=Eb , Tempo 87, Length (m:s)=4:35
No intro. 32 bar chorus, from bar 1 to bar 32.  Repeat x3
choruses
Melody has 380 notes, Melody harmony is < no harmony
>(0)
No Soloist track.
Song is saved with   Pan, Reverb, Chorus,
Style is BOGEY~.STY
Style Instruments are : Acoustic Bass  (33), Acoustic Piano
(1), Acoustic Guitar (26), Slow String (50),
MIDI Drums :41 Brushes Kit (41)
*******************
```

```
Some Small Dive - Bogey~.sty demo

  A Slow easy swing Ballad style with
     Acoustic piano -light stride with some fills
     Acoustic guitar, ala Freddie Green
     Drums 41 with brushes
     Acoustic bass
  Strings enter at 'b',

This style uses brushes. For more info, see below.

Tempo range: Slow - 65-110

Please note: if you are not hearing brushes (indicated by
'~' in the style filename), under the GM menu, check either
Send GS or XG mode ON depending on your sound setup.
A loud regular snare-drum sound would be an indication
that the Brushes Kit (GS #41) is not being used.
Only newer soundcards have brushes, and they are at
```

Enter Lyrics at Current Bar opens the lyric entry window for the current location in the song.

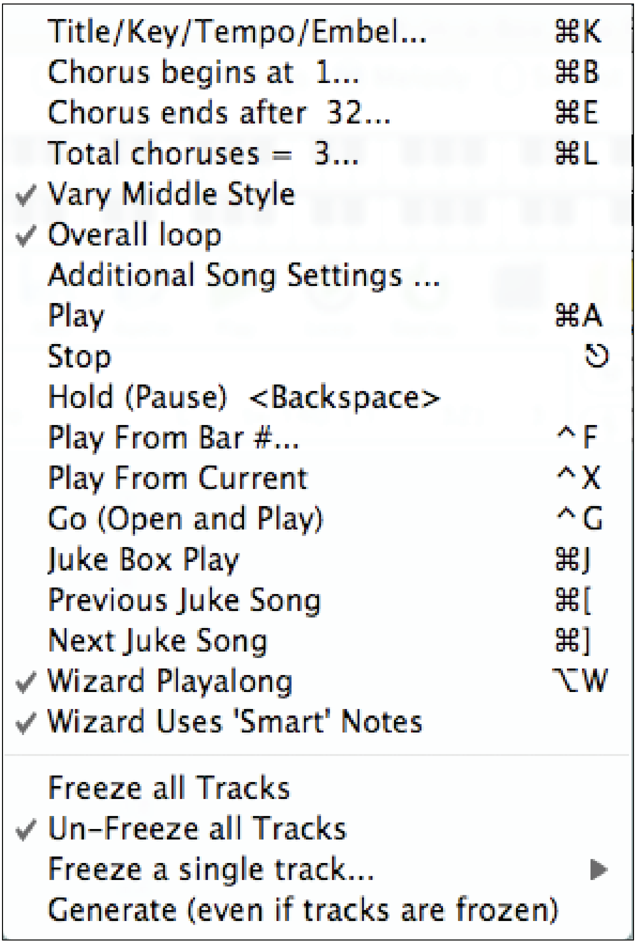
Copy Lyrics to Clipboard puts a copy of the lyrics in the clipboard.

Move Lyrics up/down Row(s)… allows previously entered lyrics to be shifted up or down in a range of +/- 24 rows.

Edit Chord "Shortcut.txt" will edit the file SHORTCUT.TXT using Teach Text. This is the chord shortcuts file.

Refresh Chord Shortcuts saves changes to the SHORTCUT.TXT file. Changes must be saved with this command or they will be lost.

Song Menu


Title/Key/Tempo/Embel... ⌘K
Chorus begins at 1... ⌘B
Chorus ends after 32... ⌘E
Total choruses = 3... ⌘L
✓ Vary Middle Style
✓ Overall loop
Additional Song Settings ...
Play ⌘A
Stop ⎋
Hold (Pause) <Backspace>
Play From Bar #... ^F
Play From Current ^X
Go (Open and Play) ^G
Juke Box Play ⌘J
Previous Juke Song ⌘[
Next Juke Song ⌘]
✓ Wizard Playalong ⌥W
✓ Wizard Uses 'Smart' Notes
Freeze all Tracks
✓ Un-Freeze all Tracks
Freeze a single track... ▶
Generate (even if tracks are frozen)

Title/Key/Tempo/Embel…

Opens the **Main Settings** dialog. This dialog offers you the option to set the title, key, and chorus begin/end, etc. These settings are usually entered on the main screen.

Chorus begins at

Shows the bar number for the start of the chorus. Choose this command to set a new beginning for the chorus by clicking on the bar in the chordsheet.

Chorus ends after

Shows the current bar setting for the end of the chorus. Use this command to set a new ending for the chorus by clicking on the bar in the chordsheet.

Total Choruses =

Show the number of choruses for the song, click to change.

Vary Middle Style

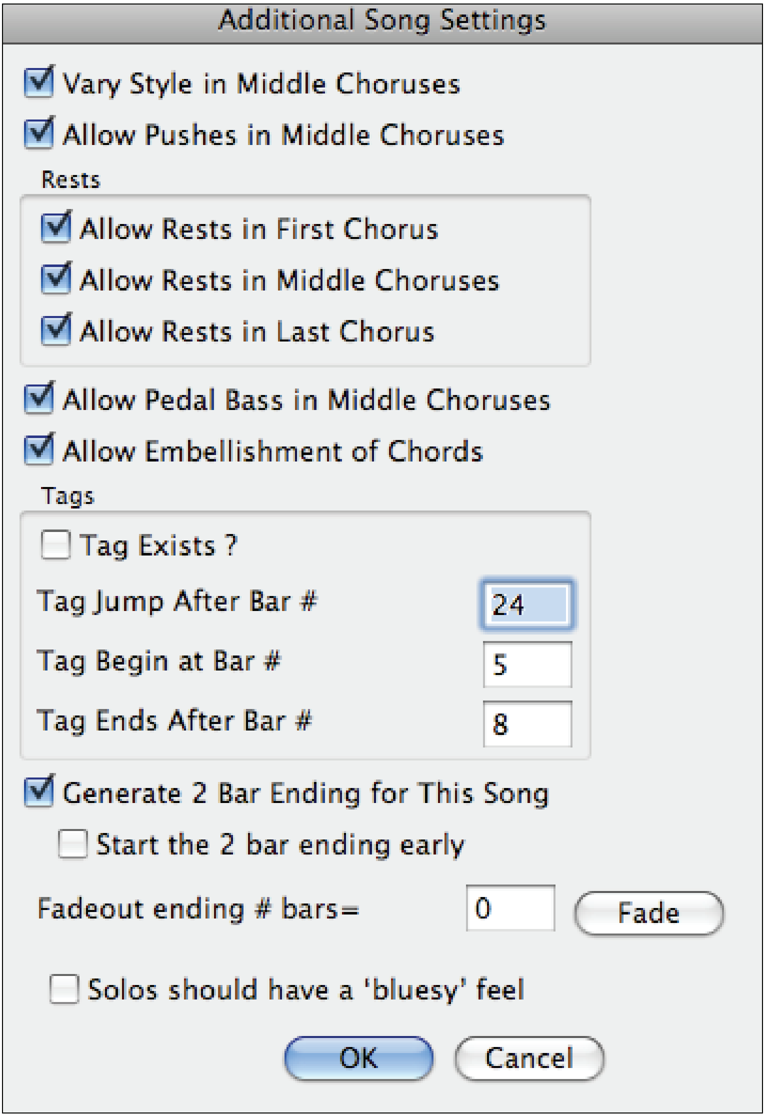
If checked, the middle chorus(es) of the song will be played in the "b" substyle.

Overall Loop

If checked the song will play again from the beginning each time it reaches the end.

Additional Song Settings

These additional song settings are saved with the song.



Additional Song Settings

☑ Vary Style in Middle Choruses

☑ Allow Pushes in Middle Choruses

Rests

☑ Allow Rests in First Chorus

☑ Allow Rests in Middle Choruses

☑ Allow Rests in Last Chorus

☑ Allow Pedal Bass in Middle Choruses

☑ Allow Embellishment of Chords

Tags

☐ Tag Exists ?

Tag Jump After Bar # 24

Tag Begin at Bar # 5

Tag Ends After Bar # 8

☑ Generate 2 Bar Ending for This Song

☐ Start the 2 bar ending early

Fadeout ending # bars= 0

☐ Solos should have a 'bluesy' feel

Vary Style in Middle Choruses Default = ☑

If checked, the song will play in substyle B throughout the Middle Choruses. The Middle Choruses include all choruses except the first and last. If not checked, the middle choruses will play “a” and “b” substyles as set in the chordsheet with part markers.

For example, in Jazz Swing, since the B substyle is Swing, all of the middle choruses will have swing bass. (The A substyle is playing half notes on the bass.)

Allow Pushes in Middle Choruses Default = ☑

This is used if you have put pushes into a song, but don't want the pushes to play in the middle choruses. The middle choruses are usually used for soloing, so you may not want the pushes to play.

Allow Rests in First Chorus Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the first chorus.

Allow Rests in Middle Choruses Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the middle choruses. The middle choruses are usually used for soloing, so you may not want the rests to play.

Allow Rests in Last Chorus Default = ☑

This is used if you have put rests into a song, but don't want the rests to play in the last chorus.

Allow Pedal Bass in Middle Choruses Default = ☑

This determines whether Pedal Bass effect will be allowed in middle choruses.

Allow Embellishment of Chords Default = ☑

The Jazz styles include embellishment of chords. This means that if you type a C7 chord, the piano player may play a C13 or a C7b9. This makes the arrangement sound more authentic.

> **Tip:** If you are hearing flat 9 and flat 13 embellishments on a C7 chord that is clashing with the melody, you should rename the chord C9 or C13, which will ensure natural 9 and 13 embellishments. To disable the embellishment for a certain song, uncheck this option. There are very few situations that you wouldn't want it on, especially if you name some chords as C9 instead of C7 (in situations where the melody clashes with the embellishment as discussed above.) You would need to uncheck it for any song that you don't want it on.

Tag Settings

A tag (or coda) is a group of bars that are played in the last chorus of a song. If you check the “Tag Exists?” field, then the tag will play during the last chorus of the song. The tag begins after the bar you specify as “Tag Jump After Bar #.” The song then jumps to the “Tag Begin at Bar #” and plays until “Tag Ends After Bar #.” At the end of the tag the song then plays a 2 bar ending as usual.

Generate 2 Bar Ending for This Song Default = ☑

You can disable the ending for a certain song. You can disable the endings for all songs by clearing the checkmark for the “Allow Any Endings” setting in the **Preferences** dialog.

Start the 2 bar ending early

The usual Band-in-a-Box ending is 2 bars appended to the end of the song. This option gives you an alternative to end the song on the last bar of the song. Band-in-a-Box will still play an ending on the chord that you specify, and the ending will occur as a 2 bar phrase beginning 2 bars before the end of the form. This results in more natural endings for many songs.

> **Note: “Auto Endings”**
> If you‘ve made a style, and haven’t included an ending, a 2-bar ending can be generated automatically, based on the style.

Fadeout ending # bars

You can quickly choose a fadeout ending. Just press the Fade button and Band-in-a-Box will fade out the last “X” bars of the song (you can specify how many bars). Or customize the fadeout with precise values for each bar.

Fadeout ending # bars= 0

Solos should have a “bluesy” feel.

Check this setting for solos with more syncopation, flatted thirds, and sevenths.

Play

Generates a new arrangement and plays the song.

Stop

Stop playback with this command or the **esc** key.

Hold (Pause)

Pauses the song. Repeating this command resumes play from the exact location where the song was paused.

Play From Bar#

Choose a chorus and bar to play from in the current arrangement. Parts are not regenerated. Use this command during playback to jump to any bar in the song.

Play From Current

When the song is stopped this command starts playback again at the bar with the highlight cell.

Go (Open and Play)

Launches a file dialog for selection of any song in any folder. The selected song loads and plays automatically in Band-in-a-Box.

Juke Box Play

Opens the **Juke Box Options** dialog to select and play a jukebox list.

Previous Juke Song/Next Juke Song

Navigate back and forth in a jukebox set list.

Wizard Playalong

Enables the Wizard feature for play along on the computer keyboard.

Wizard Uses 'Smart' Notes

Toggle this on so the Wizard will only play notes based on the chord/key of the song. Toggle smart notes "Off" (unchecked) to have the Wizard provide you access to the chromatic scale.

Freeze all Tracks

Freeze all tracks so that Band-in-a-Box will not overwrite them with new arrangements.

Un-Freeze all Tracks

Un-freeze all frozen tracks.

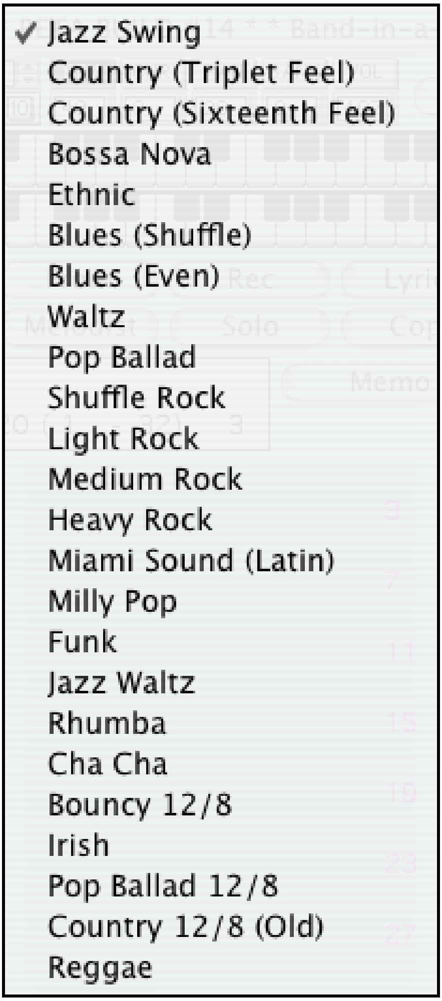
Freeze a single track

Freeze any track so that it will not be overwritten by Band-in-a-Box. You can use this menu command repeatedly to freeze individual tracks in a song.

Generate (even if tracks are frozen)

Force generation of a song that is frozen.

Styles Menu

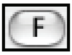

✓ Jazz Swing
Country (Triplet Feel)
Country (Sixteenth Feel)
Bossa Nova
Ethnic
Blues (Shuffle)
Blues (Even)
Waltz
Pop Ballad
Shuffle Rock
Light Rock
Medium Rock
Heavy Rock
Miami Sound (Latin)
Milly Pop
Funk
Jazz Waltz
Rhumba
Cha Cha
Bouncy 12/8
Irish
Pop Ballad 12/8
Country 12/8 (Old)
Reggae

Use this list for a quick pick from the list of 24 original Band-in-a-Box styles.

You either can pick a musical style before or after you have entered the chords to a song. Once you load a style, the song will be played back using your chosen style. All style files have a .Style extension**.**

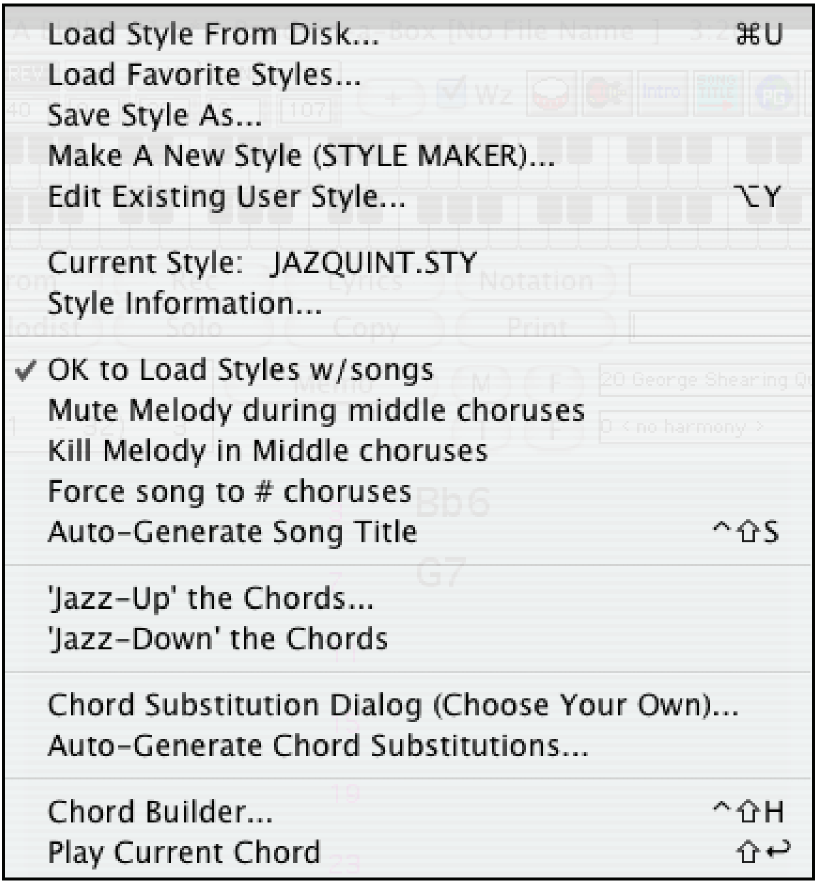
Besides these built-in styles, there are many more styles available for use with the Band-in-a-Box. Here are other ways to access styles.

Pressing the **[Style]** button will bring up the StylePicker window with information on all the styles found in your Band-in-a-Box folder.



The **[F]** button brings up the Recently Played/Favorites dialog where you can choose from the styles that you use most often.

User Menu


Load Style From Disk... ⌘U
Load Favorite Styles...
Save Style As...
Make A New Style (STYLE MAKER)...
Edit Existing User Style... ⌥Y
Current Style: JAZQUINT.STY
Style Information...
✓ OK to Load Styles w/songs
Mute Melody during middle choruses
Kill Melody in Middle choruses
Force song to # choruses
Auto-Generate Song Title ^⇧S
'Jazz-Up' the Chords...
'Jazz-Down' the Chords
Chord Substitution Dialog (Choose Your Own)...
Auto-Generate Chord Substitutions...
Chord Builder... ^⇧H
Play Current Chord ⇧↩

Load Style From Disk…

Go to the file dialog and open a style from the Styles folder.

Load Favorite Styles…

Opens the favorites list of the most recent styles selections.

Save Style As…

Save a new style or and edited style, or rename an existing style.

Make A New Style (StyleLE MAKER)

Launches the StyleMaker with a blank new style.

Edit Existing User Style

Launches the StyleMaker with the current style selection loaded. This allows you to edit an existing style (*.Style) from disk. The resulting style can then be saved with the same name or a different name.

Current Style:

This shows the file name of the current style in use.

Style Information…

Shows a summary of information about the current style.

OK to Load Styles w/ songs

Normally this is checked so that songs load with the associated style. But let's say we've discovered a new style, and want to try it out on many different songs. In that case, we would ensure that this item is NOT checked. Then when a song is loaded, it will play in the new style we are trying out.

Mute Melody during middle choruses

This gives the Soloist(s) a chance to play on a given song during the middle choruses. Toggle this option "On" if you would like the melody to be muted during these choruses.

Kill Melody in Middle choruses

This command will permanently erase the middle choruses of the Melody.

Force song to # choruses

Toggle this option "On" if you would like a given song to have a preferred number of choruses.

Auto-Generate Song Title

Band-in-a-Box will generate an infinite variety of titles for your songs.

'Jazz Up' the Chords

This will "Jazz Up" the chords by changing chords like C and Cmaj to 7th and 6th chords. Song embellishment will be turned on for the song. Select the type of 7ths from the list box then click on the [OK – Jazz UP] button.

'Jazz Down' the Chords

This will "Jazz Down" the chords by changing chords with 7ths (e.g. C7) to triads (e.g. C) and 9ths and 13ths to 7th chords. Song embellishment is turned off. Press [OK – Jazz Down] to proceed.

Chord Substitution Dialog (choose your own)…

This allows you to see a list of possible chord substitutions for the current chord progression.

Auto-Generate Chord Substitutions…

This will automatically pick chord substitutions for all or part of the song.

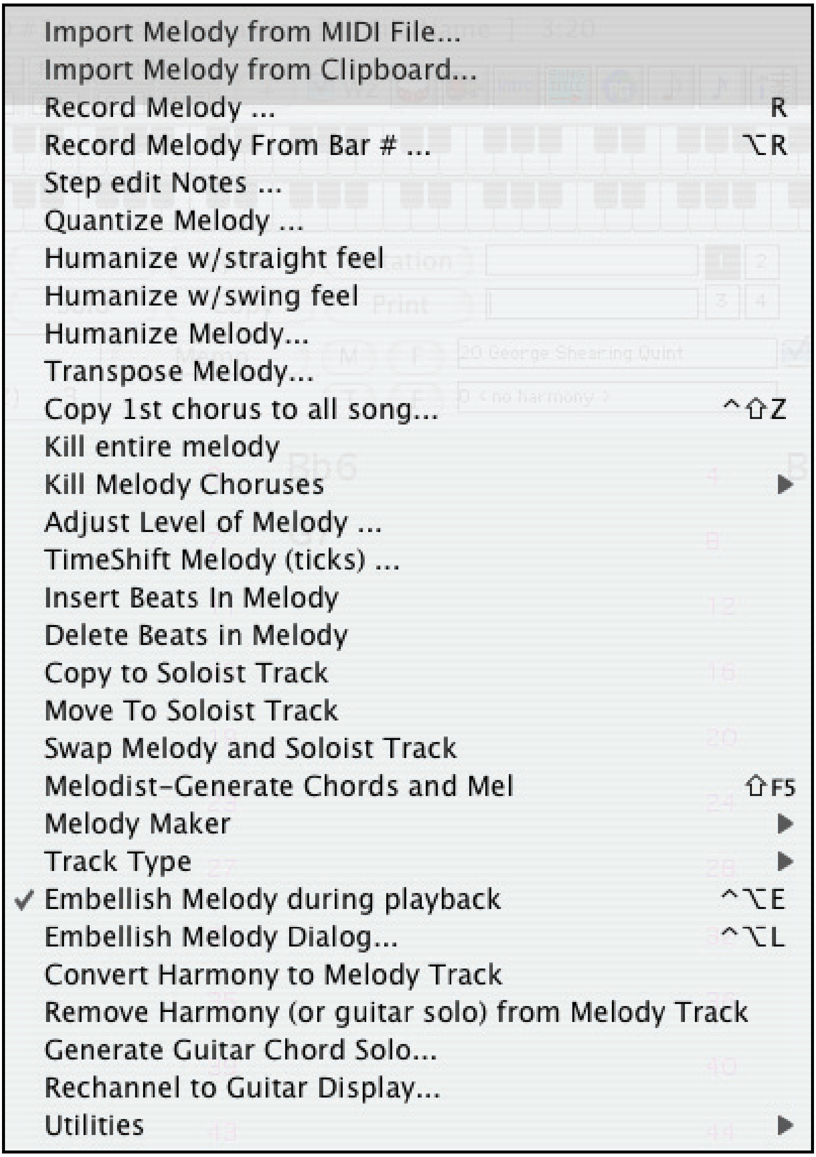
Chord Builder…

Allows you to build up chords using mouse clicks. You can enter chords "by ear" without having to know the actual chord names or any music theory. This feature also illustrates the differences between various chord types.

Play Current Chord

Click on any chord and use this command or press **Shift+Return** to instantly hear how it sounds.

Melody Menu


Import Melody from MIDI File...
Import Melody from Clipboard...
Record Melody ... R
Record Melody From Bar # ... ⌥R
Step edit Notes ...
Quantize Melody ...
Humanize w/straight feel
Humanize w/swing feel
Humanize Melody...
Transpose Melody...
Copy 1st chorus to all song... ^⇧Z
Kill entire melody
Kill Melody Choruses ▶
Adjust Level of Melody ...
TimeShift Melody (ticks) ...
Insert Beats In Melody
Delete Beats in Melody
Copy to Soloist Track
Move To Soloist Track
Swap Melody and Soloist Track
Melodist-Generate Chords and Mel ⇧F5
Melody Maker ▶
Track Type ▶
✓ Embellish Melody during playback ^⌥E
Embellish Melody Dialog... ^⌥L
Convert Harmony to Melody Track
Remove Harmony (or guitar solo) from Melody Track
Generate Guitar Chord Solo...
Rechannel to Guitar Display...
Utilities ▶

Import Melody from MIDI File… allows you to import MIDI data from a file (*.MID) into the Melody track.

Import Melody from Clipboard… allows you to import MIDI data that has been pasted into the clipboard (e.g., from a sequencer).

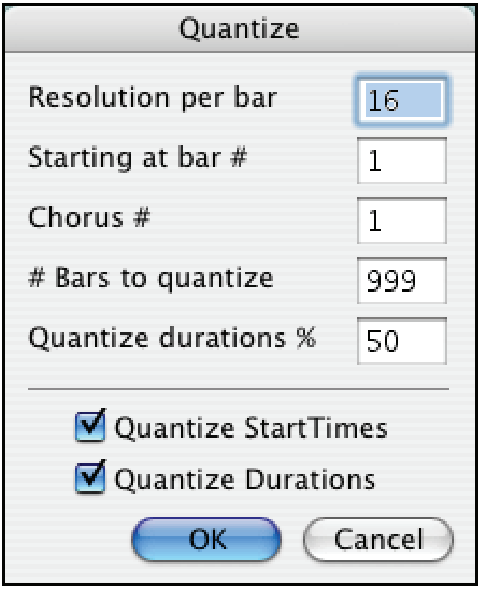
Record Melody… launches the Record Tracks dialog to record a MIDI melody.

Record Melody From Bar #... lets you click on any bar to start recording there.

Step edit Notes… allows you to enter/edit a melody in step time using an event list.

Quantize Melody…

This menu command opens the **Quantize** dialog, where all or part of the Melody track can be quantized.



Quantize

Resolution per bar 16

Starting at bar # 1

Chorus # 1

Bars to quantize 999

Quantize durations % 50

☑ Quantize StartTimes

☑ Quantize Durations

Resolution

Choose the division you would like the track quantized to. Choosing 16 will quantize to 16th notes.

Starting at Bar# and **Chorus #**

Quantization will begin at the place you select and applied for the number of bars.

#Bars to quantize

Leave at 999 to quantize the entire track, or specify 1 or more bars.

Quantize durations %

Choose 100% if you want the notes quantized exactly to the division. Otherwise, the notes will be moved the % toward the target quantization.

Quantize Start Times. By default, this option is set to “Yes.” If you don't want the beginnings of the notes quantized, set it to “No.”

Quantize Durations. This quantizes the END of the notes. By default, this is set to “Off.”

Humanize w/ straight feel / Humanize w/ swing feel

Band-in-a-Box uses intelligent humanization routines, which can humanize a melody from one, feel to another, from one tempo to another, and vary the amount of swing in 8th notes (but not randomly). The results are very musical with natural sounding MIDI melodies.

Humanize Melody…

Opens the **Quantize to New Tempo or Feel** dialog. The humanize effect is broken down into 5 main categories: Tempo, Lateness, 8th Note Spacing, Legato, and Feel.

Transpose Melody…

Transpose the melody track without affecting the other tracks in the song.

Copy 1st chorus to all song

This stretches the melody track out over the entire song (all choruses).

Kill entire melody

Erases the melody track and any data that was contained therein.

Kill Melody Choruses

Eliminates the Melody from the First Chorus, Middle Choruses, or Last Chorus as selected from a list box.

Adjust Level of Melody…

Allows you to increase or decrease the volume (velocity) of the Melody track without affecting the other tracks.

TimeShift Melody (ticks)…

Allows you to move the Melody forwards or backwards in small increments relative to the rest of the song tracks. (Measured in ticks or parts per quarter, PPQ.)

Insert Beats In Melody

Allows you to insert a blank beat or beats into the song relative to the current time signature.

Delete Beats in Melody

Allows you to delete a beat or beats from the song relative to the current time signature.

Copy to Soloist Track

Copies the entire contents of the Melody track to the Soloist Track. Useful for a temporary holding area for your Melody or bouncing tracks.

Move to Soloist Track

Copies the entire contents of the Melody track and erases the original data from the Melody track, preparing it for a new track or data.

Swap Melody and Soloist Track

This performs a “double copy/move” so that the data that was in the Melody track is transferred to the Soloist track and visa versa. This is also known as track bouncing.

Melodist – Generate Chords and Mel launches the Melodist feature.

Melody Maker

These sub-menu items allow you to edit Melodist files using the Melody Maker.

Track Type

Normally you'd leave the track type set to Single. But you can set it to:

- Guitar – Channels 11 to 16 will display on the guitar as strings 11 to 16, TAB will show, the notation will be up an octave, and the MIDI file will contain the channels preserved.

- Multi – All channels are preserved and output on the channels. This would be useful for importing an entire MIDI file, and playing it from the Melody channel (using a silent style).
- Piano – In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.

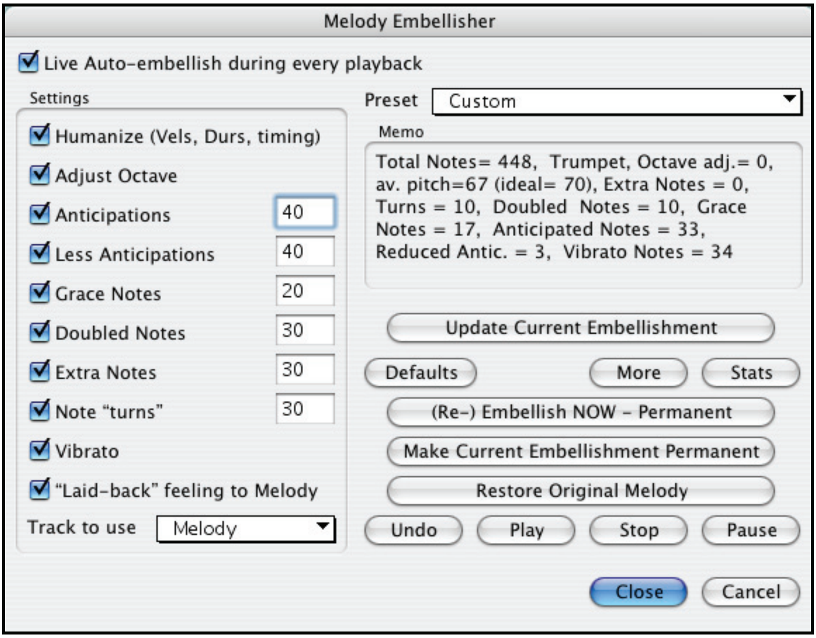
Note: When saving a MIDI file and the track type is Guitar, any notes on the guitar channels (11 to 16) are preserved, so that any fret positions are preserved. (Channels 11 to 16 correspond to strings 1 to 6, so that a G5 note on Channel 11 would be shown on the high E string at the third fret.)

Embellish Melody during playback

This toggles the Melody Embellisher feature on or off.

Embellish Melody Dialog…

The **Melody Embellisher** dialog opens, allowing you to customize the settings of the Embellisher, choose an embellisher type from presets, and make a particular Embellishment permanent.



Melody Embellisher

☑ Live Auto-embellish during every playback

Settings

☑ Humanize (Vels, Durs, timing)
☑ Adjust Octave
☑ Anticipations 40
☑ Less Anticipations 40
☑ Grace Notes 20
☑ Doubled Notes 30
☑ Extra Notes 30
☑ Note "turns" 30
☑ Vibrato
☑ "Laid-back" feeling to Melody

Track to use: Melody

Preset: Custom

Memo

Total Notes= 448, Trumpet, Octave adj.= 0, av. pitch=67 (ideal= 70), Extra Notes = 0, Turns = 10, Doubled Notes = 10, Grace Notes = 17, Anticipated Notes = 33, Reduced Antic. = 3, Vibrato Notes = 34

Update Current Embellishment
Defaults
More
Stats
(Re-) Embellish NOW – Permanent
Make Current Embellishment Permanent
Restore Original Melody
Undo
Play
Stop
Pause
Close
Cancel

Convert Harmony to Melody Track

Converts a single line Melody track to include the current harmony selection.

Remove Harmony (or guitar solo) from Melody Track

Removes a harmony from a track, providing that the harmony was put there by Band-in-a-Box in the first place using the *Convert Harmony to Melody Track* command.

Generate Guitar Chord Solo…

Opens the **Select Guitarist** dialog for generating a guitar chord solo.

Rechannel to Guitar Display…

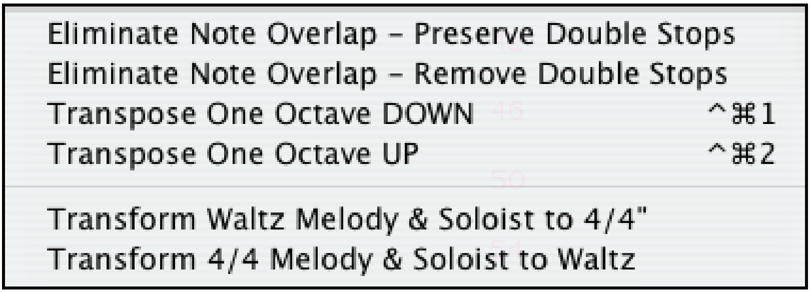
This takes a melody, and converts it to Guitar Channels 11 to 16. When it encounters a chord, it will determine the fret position that it's most possible to play that chord with. Otherwise, if it's a single note, it will play it at the current position at the guitar neck. If you want to convert an existing melody to a customized Guitar part, this command is a good starting point, and you can edit the track further to achieve a better result.

Utilities

A Utilities sub-menu has utility functions to eliminate note overlap and transpose the Melody.

Eliminate Note Overlap – Preserve Double Stops / Eliminate Note Overlap – Remove Double Stops eliminates note overlap while double stops are either preserved or eliminated.

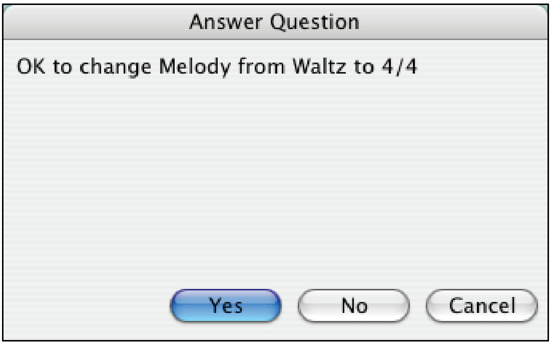
Transpose One Octave DOWN / Transpose One Octave UP transposes the Melody part one octave in either direction. This is often useful if the Melody instrument has been changed. Transposing can be done while the song plays.


Eliminate Note Overlap - Preserve Double Stops
Eliminate Note Overlap - Remove Double Stops
Transpose One Octave DOWN ^⌘1
Transpose One Octave UP ^⌘2
Transform Waltz Melody & Soloist to 4/4"
Transform 4/4 Melody & Soloist to Waltz

Transpose Waltz Melody & Soloist to 4/4

If you have a song with a 3/4 time signature, you can instantly hear it as a 4/4 feel.

To use this feature, load in any song in 3/4 time. Then load in a 4/4 style. If there's a Melody (or Soloist) present, you'll be asked if it's OK to change the Melody from 3/4 to 4/4. If you click YES to that, the transformation will occur and you can listen to the Melody in 4/4 time.

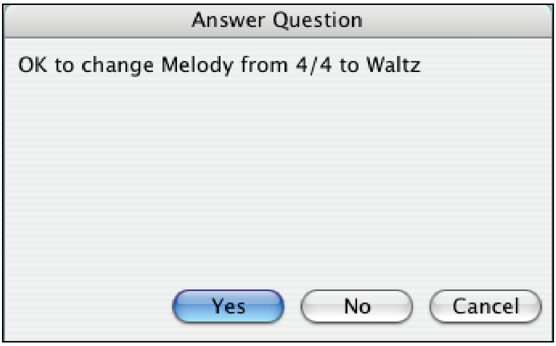

Answer Question
Yes
No
Cancel

OK to change Melody from Waltz to 4/4

If you click NO to the offer to transform the Melody, you can still convert it later by choosing *Melody | Edit | Utilities | Transform 3/4 to 4/4*. Note that if you choose the manual command, the Melody prior to transformation should have 6 beats before bar 1 beat 1 of the Melody begins (as it normally would in a 3/4 style)

Transpose 4/4 Melody & Soloist to Waltz

You can automatically transform any 4/4 song/melody to a Waltz 3/4 feel. To use this feature, load in any song in 4/4 time. Then load in a Waltz style. If there's a Melody (or Soloist) present, you'll be asked if it's OK to change the Melody from 4/4 to 3/4. If you click YES to that, the transformation will occur and you can listen to the Melody in 3/4 time.



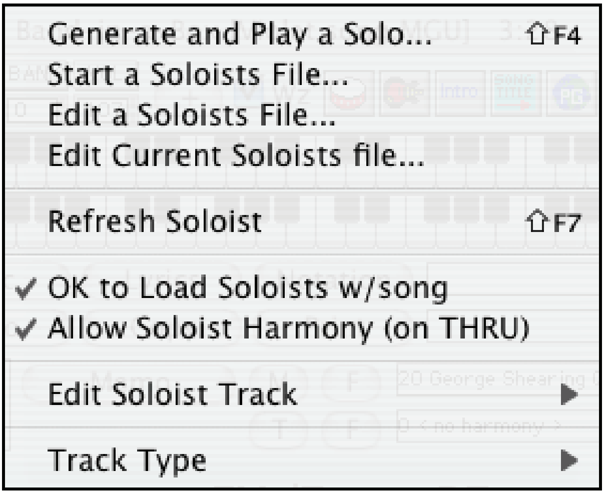
Answer Question

OK to change Melody from 4/4 to Waltz

Yes
No
Cancel

If you click NO to the offer to transform the Melody, you can still convert it later by choosing *Melody | Edit | Utilities | Transform 4/4 to 3/4*. Note that if you choose the manual command, the Melody prior to transformation should have 8 beats before bar 1 beat 1 of the Melody begins (as it normally would in a 4/4 style)

Soloist Menu



Generate and Play a Solo... ⇧F4
Start a Soloists File...
Edit a Soloists File...
Edit Current Soloists file...
Refresh Soloist ⇧F7
✓ OK to Load Soloists w/song
✓ Allow Soloist Harmony (on THRU)
Edit Soloist Track ▶
Track Type ▶

Generate and Play a Solo... opens the **Select Soloist** dialog where a preset Soloist style can be selected or your own Soloist can be defined.

Start a Soloists File… allows you to make and edit Soloist styles saved under the filename of your choice. See Soloist Edit dialog for additional details on importing/exporting/saving Soloists.

Edit a Soloists File… opens a file dialog where you can select any Soloist file (*.Soloist) to edit. If you have not created any of your own Soloist files or if you want to edit the one you are using, use the Edit Current Soloist File command.

Band-in-a-Box comes with over 100 Soloists built-in. If you want to make your own or modify an existing Soloist, use the Soloist Maker (edit) module. The Soloist Maker allows you to define the parameters essential to a soloist's playing, such as instrument range (i.e. tenor saxophone), extra legato playing, playing more on top of the beat than most jazz musicians, and playing straighter 8th notes than usual swing 8th notes.

In addition, you can set phrasing options, such as how long the phrase should be, and how much "space" to leave between phrases. You can also set how "outside" the playing should be.

Edit Current Soloists file… opens the **Select Soloist** dialog with the currently installed Soloists file.

Refresh Soloist allows the Soloist full access to all solo ideas contained in its database. Use to refresh after several Soloists have been made.

OK to Load Soloists w/ song

Enable this option if you want Soloists to be automatically loaded with a song that was saved with Soloist information.

Allow Soloist Harmony (on THRU)

Enable this option to permit the Soloist to utilize the Harmony features. This will allow the Soloist to make a harmonized solo with the harmony of your choice. See the Select Soloist dialog for additional details.

Edit Soloist Track

This menu command opens a sub-menu of editing options.

Import Soloist from MIDI File allows you to import MIDI data from a file (*.MID) into the Soloist track.

Import Soloist from Clipboard allows you to import MIDI data that has been pasted into the clipboard (e.g., from a sequencer such as PowerTracks).

Record Soloist … records a MIDI part to the Soloist track instead of recording to the Melody track.

Record Soloist From Bar # … records at the current location of the highlight cell.

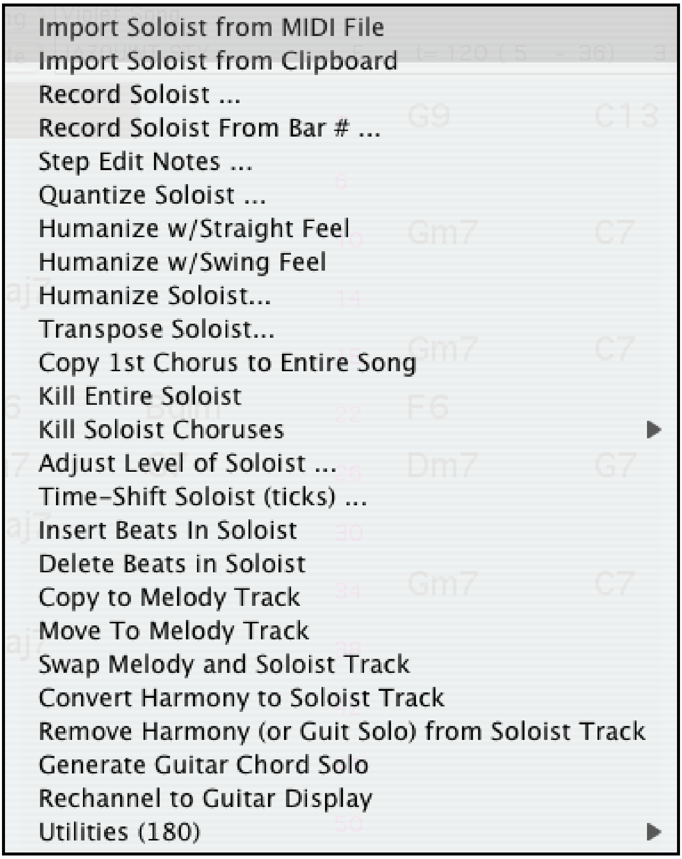
Step edit Notes… allows you to enter/edit a solo in step time from an event list.

Quantize Soloist opens the **Quantize** dialog. The Humanize feature is an advanced version of this function.

Humanize w/ straight feel / Humanize w/ swing feel

Band-in-a-Box uses intelligent humanization routines, which can humanize a Soloist from one feel to another, from one tempo to another, and vary the amount of swing in 8th notes (but not randomly). The results are very musical, with natural sounding MIDI solos.

Humanize Soloist … opens the **Soloist: Quantize to New Tempo or Feel** dialog. The humanize effect is broken down into 5 main categories: Tempo, Lateness, 8th Note Spacing, Legato, and Feel.


Import Soloist from MIDI File
Import Soloist from Clipboard
Record Soloist ...
Record Soloist From Bar # ...
Step Edit Notes ...
Quantize Soloist ...
Humanize w/Straight Feel
Humanize w/Swing Feel
Humanize Soloist...
Transpose Soloist...
Copy 1st Chorus to Entire Song
Kill Entire Soloist
Kill Soloist Choruses
Adjust Level of Soloist ...
Time-Shift Soloist (ticks) ...
Insert Beats In Soloist
Delete Beats in Soloist
Copy to Melody Track
Move To Melody Track
Swap Melody and Soloist Track
Convert Harmony to Soloist Track
Remove Harmony (or Guit Solo) from Soloist Track
Generate Guitar Chord Solo
Rechannel to Guitar Display
Utilities (180)

Transpose Soloist … allows you to transpose the Soloist track without affecting the other tracks in the song.

Copy 1st chorus to all song stretches the Soloist track out over the entire song (i.e. first, last, and middle choruses).

Kill entire Soloist erases the soloist track and any data that was contained therein.

Kill Soloist Choruses eliminates the Soloist from the First Chorus, Middle Choruses, or Last Chorus as selected from a list box.

Adjust Level of Soloist … allows you to increase or decrease the volume (velocity) of the Soloist track without affecting the other tracks.

TimeShift Soloist Part (ticks) … allows you to move the Soloist forward or backwards in small increments relative to the rest of the song tracks. (Measured in ticks or parts per quarter, PPQ.)

Insert Beats in Soloist allows you to insert a blank beat or beats into the song relative to the current time signature.

Delete Beats from Soloist allows you to delete a beat or beats from the song relative to the current time signature.

Copy to Melody Track copies the entire contents of the Soloist track to the Melody Track. This is useful for a temporary holding area for your soloist or for bouncing tracks.

Move to Melody Track copies the entire contents of the Soloist track and erases the original data from the Soloist track, preparing it for a new track or data.

Swap Melody and Soloist Track performs a “double copy/move” so that the data that was in the Soloist track is transferred to the Melody track and vice versa. This is also known as track bouncing.

Convert Harmony to Soloist Track… converts a single line Soloist track to include the current harmony selection.

Remove Harmony (or Guit solo) from Soloist Track removes a harmony from a track, providing that the harmony was put there by Band-in-a-Box in the first place using the *Convert Harmony to Soloist Track* command.

Generate Guitar Chord Solo opens the Guitar feature dialog for generating a guitar chord solo.

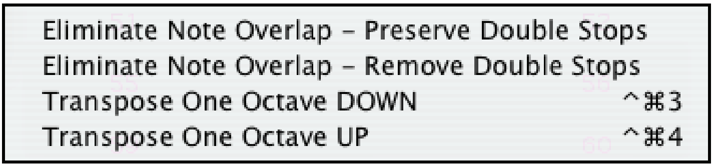
Rechannel to Guitar Display converts channels on a track to channels 11 to 16. Channels 11 to 16 are used by Band-in-a-Box to indicate strings 1 to 6 of a guitar. It uses the current position marker on the guitar for this command.

Utilities

There is a Utilities sub-menu that has utility functions to eliminate note overlap and transpose the Solo.

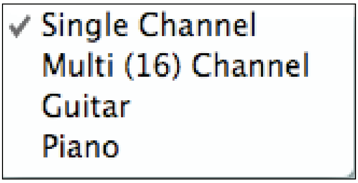
Eliminate Note Overlap – Preserve Double Stops / Eliminate Note Overlap – Remove Double Stops opens a **Choose Range** dialog to select the range of bars where note overlap will be eliminated while double stops are either preserved or eliminated.

Transpose One Octave DOWN / Transpose One Octave UP transposes the Soloist part one octave in either direction. This is often useful if the Soloist instrument has been changed. Transposing can be done while the song plays.


Eliminate Note Overlap - Preserve Double Stops
Eliminate Note Overlap - Remove Double Stops
Transpose One Octave DOWN ^⌘3
Transpose One Octave UP ^⌘4

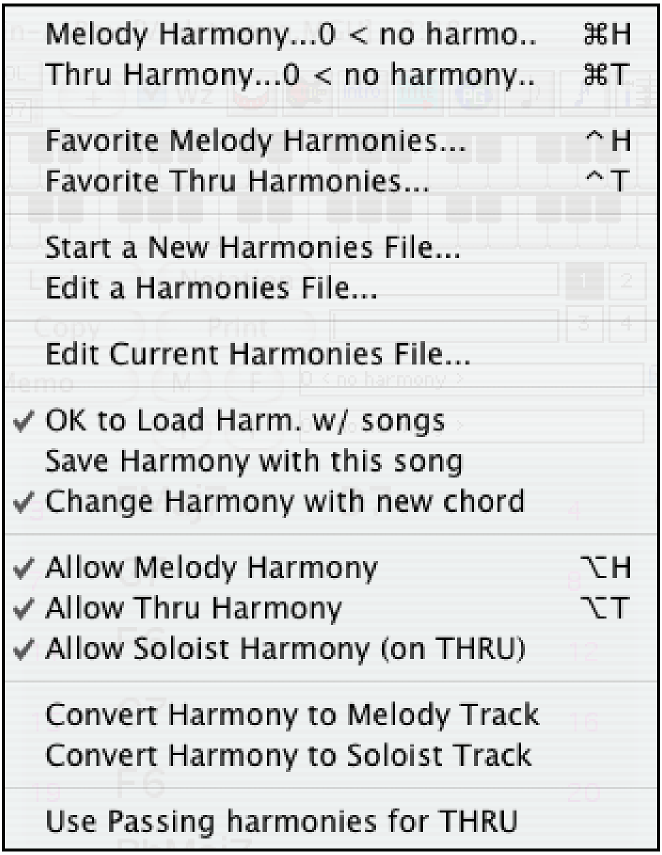
Track Type

Normally you'd leave the track type set to Single, but you can set it to:



- Multi (16) Channel – All channels are preserved and output on the channels. This would be useful for importing an entire MIDI file, and playing it from the Melody channel (using a silent style).
- Guitar – Channels 11 to 16 will display on the guitar as strings 11 to 16, TAB will show, the notation will be up an octave, and the MIDI file will contain the channels preserved.
- Piano – In this mode, channels 8 and 9 are treated as the left and right hand of a piano part.

Harmony Menu


Melody Harmony...0 < no harmo.. ⌘H
Thru Harmony...0 < no harmony.. ⌘T
Favorite Melody Harmonies... ^H
Favorite Thru Harmonies... ^T
Start a New Harmonies File...
Edit a Harmonies File...
Edit Current Harmonies File...
✓ OK to Load Harm. w/ songs
Save Harmony with this song
✓ Change Harmony with new chord
✓ Allow Melody Harmony ⌥H
✓ Allow Thru Harmony ⌥T
✓ Allow Soloist Harmony (on THRU)
Convert Harmony to Melody Track
Convert Harmony to Soloist Track
Use Passing harmonies for THRU

Melody Harmony…

Shows the current Melody harmony selection. Click to open the **Select Melody Harmony** dialog.

Thru Harmony…

Shows the current Thru harmony selection. Click to open the **Select Thru Harmony** dialog.

Favorite Melody Harmonies…

This option brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Melody track.

Favorite Thru Harmonies…

This option brings up your favorite 50 Harmony styles (based on recent usage) and allows you to choose one to use on the Thru track.

Start a New Harmonies File… allows you to make and edit Harmony styles saved under the filename of your choice.

Edit a Harmonies File… allows you to edit a Harmony file that is in your \bb directory.

Edit Current Harmonies File… allows you to edit the Harmony file that is currently loaded on your system.

OK to Load Harm. w/ songs

Toggle this option "On" if you want to load any harmony settings that were saved/embedded in a given song.

Save Harmony with this song

Toggle this option "On" to allow Band-in-a-Box to embed the harmony settings for the currently open song so that they may be recalled automatically later.

Change Harmony with new chord

Toggle this option "On" to allow the program to vary the harmony characteristics (i.e. inversions) each time a new chord is encountered in the song.

Allow Melody Harmony

Toggle this option "On" to allow the Melody MIDI channels to utilize the harmony features.

Allow Thru Harmony

Toggle this option "On" to allow the Thru MIDI channels to utilize the harmony features.

Allow Soloist Harmony (on THRU)

Toggle this option "On" to allow the Thru MIDI channels to utilize the harmony features for the Soloist track.

Convert Harmony to Melody Track…

This converts a single line Melody track to include the current harmony selection.

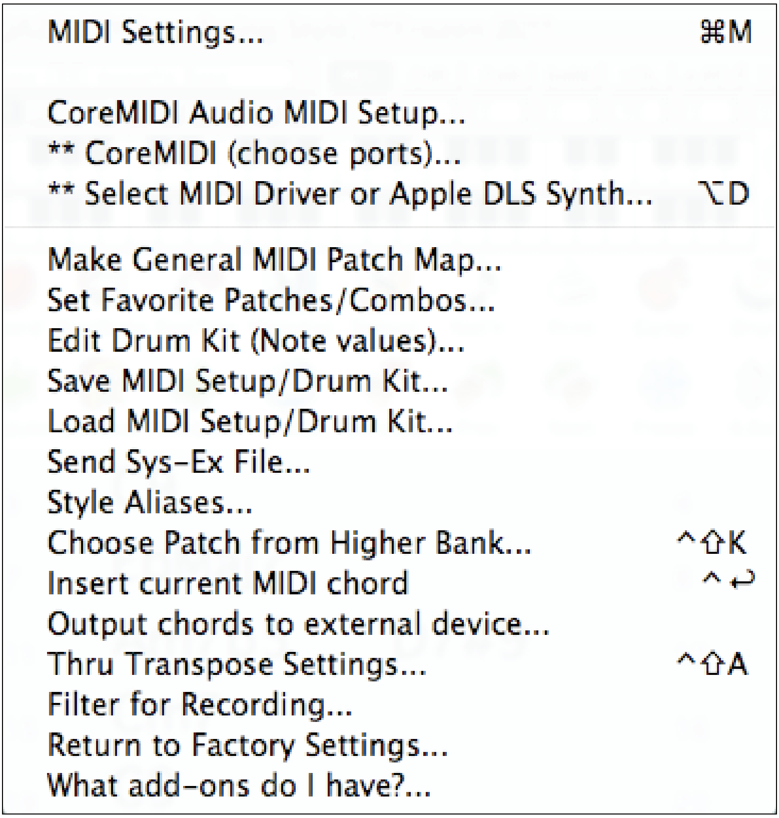
Convert Harmony to Soloist Track…

This converts a single line Soloist track to include the current harmony selection (On the Thru harmony).

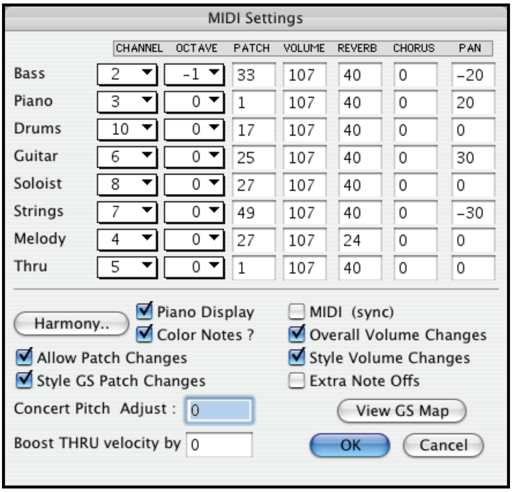
Use Passing harmonies for THRU

When you play along on a MIDI keyboard (or the wizard), and use a Thru harmony, you can use passing harmonies. For example, on a C7 chord, with an Ab note, the harmony might be a B diminished chord, which is a passing harmony.

MIDI Menu


MIDI Settings... ⌘M
CoreMIDI Audio MIDI Setup...
** CoreMIDI (choose ports)...
** Select MIDI Driver or Apple DLS Synth... ⌥D
Make General MIDI Patch Map...
Set Favorite Patches/Combos...
Edit Drum Kit (Note values)...
Save MIDI Setup/Drum Kit...
Load MIDI Setup/Drum Kit...
Send Sys-Ex File...
Style Aliases...
Choose Patch from Higher Bank... ^⇧K
Insert current MIDI chord ^↩
Output chords to external device...
Thru Transpose Settings... ^⇧A
Filter for Recording...
Return to Factory Settings...
What add-ons do I have?...

MIDI Settings


MIDI Settings

	CHANNEL	OCTAVE	PATCH	VOLUME	REVERB	CHORUS	PAN
Bass	2	-1	33	107	40	0	-20
Piano	3	0	1	107	40	0	20
Drums	10	0	17	107	40	0	0
Guitar	6	0	25	107	40	0	30
Soloist	8	0	27	107	40	0	0
Strings	7	0	49	107	40	0	-30
Melody	4	0	27	107	24	0	0
Thru	5	0	1	107	40	0	0

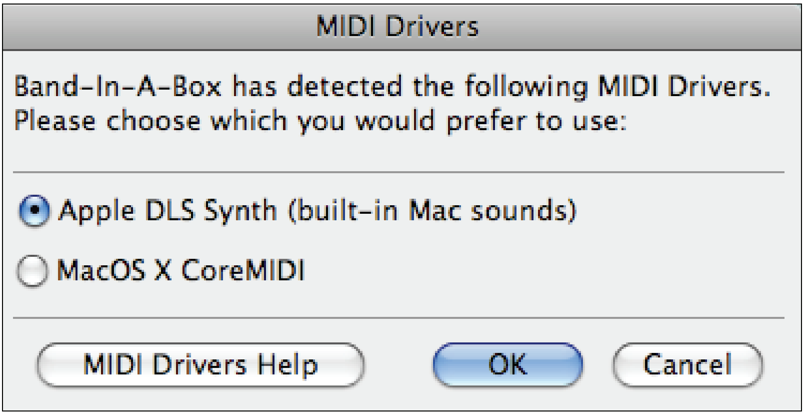
☑ Piano Display
☑ Color Notes ?
☐ MIDI (sync)
☑ Overall Volume Changes
☑ Allow Patch Changes
☑ Style Volume Changes
☑ Style GS Patch Changes
☐ Extra Note Offs
Concert Pitch Adjust : 0
Boost THRU velocity by 0

Harmony..
View GS Map
OK
Cancel

This dialog box allows you to setup settings for each part (Bass/Drums/Piano etc.). You can also set the Harmony channels by pressing the **[Harmony]** button inside this dialog box.

**Select MIDI Driver or Apple DLS Synth…

Opens the **MIDI Drivers** dialog where you can choose from the installed drivers.



Band-In-A-Box has detected the following MIDI Drivers. Please choose which you would prefer to use:

● Apple DLS Synth (built-in Mac sounds)

○ MacOS X CoreMIDI

MacOS X CoreMIDI

CoreMIDI is the OS X standard MIDI driver method. CoreMIDI facilitates communication with external MIDI devices, and it also enables inter-application "piping" of MIDI data between MIDI applications.

This opens the **Select Ports/Instruments** dialog where MIDI ports are configured.

> **Note**: Please see the MIDI tutorial in Chapter 13 for detailed instructions.

Make General MIDI Patch Map…

This opens the **GS Patch Numbers** dialog, where you can make a customized General MIDI patch map for your non-GM instrument.

Type in the patch number that your synth uses for each instrument listed. For example, suppose that your sound source has Acoustic Piano at patch location 41. In the General MIDI Patch Edit dialog, select the box to the left of Acoustic Piano and type 41. Do the same for all of the instruments in the General MIDI patch list. If your synth doesn't have an exact match, use a close sounding patch that it does have.

Once you have made a patch map in this way, whenever Band-in-a-Box encounters Acoustic Piano (which is General MIDI instrument #1), it will look up this Patch Map Location and then send out Patch 41 to your synth/sound module.

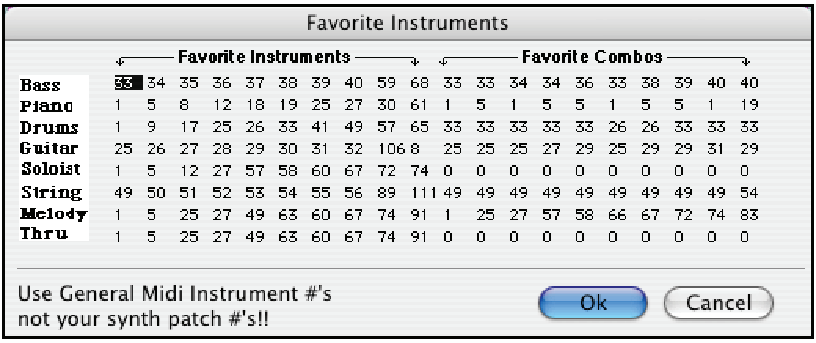
Furthermore, you will never have to refer to instruments in Band-in-a-Box by your synth's number. Instead, you'll use the General MIDI instrument numbering (e.g., Acoustic Piano = 1). So if you are Saving a Song with Patches or Assigning favorite instruments or combos you will still type #1 to tell Band-in-a-Box that the patch is Acoustic Piano.

Set Favorite Patches/Combos…

For each of the 8 parts (Bass, Piano, Drums, Guitar, Strings, Melody, Soloist, and Thru) you can assign up to 10 "favorite" instruments. Once assigned, these instruments can be quickly and easily set.

Use General MIDI instrument numbers. If you use a custom patch map it will handle the conversion to your synth's non-GM patch numbers, always enter GM patch numbers for the favorite instruments.

A Favorite Combo is a group of patch changes (1 for each part) that are sent out as a "batch" when you send one of the combos.



	Favorite Instruments										Favorite Combos									
Bass	33	34	35	36	37	38	39	40	59	68	33	33	34	34	36	33	38	39	40	40
Piano	1	5	8	12	18	19	25	27	30	61	1	5	1	5	5	1	5	5	1	19
Drums	1	9	17	25	26	33	41	49	57	65	33	33	33	33	33	26	26	33	33	33
Guitar	25	26	27	28	29	30	31	32	106	8	25	25	25	27	29	25	29	29	31	29
Soloist	1	5	12	27	57	58	60	67	72	74	0	0	0	0	0	0	0	0	0	0
String	49	50	51	52	53	54	55	56	89	111	49	49	49	49	49	49	49	49	49	54
Melody	1	5	25	27	49	63	60	67	74	91	1	25	27	57	58	66	67	72	74	83
Thru	1	5	25	27	49	63	60	67	74	91	0	0	0	0	0	0	0	0	0	0

Use General Midi Instrument #'s
not your synth patch #'s!!

Edit Drum Kit (Note Values)…

If you have been unable to find a preset drum map that matches your synth's drum notes, then you may need to type in the drum notes that your sound source uses. To do this, you need to hook your MIDI controller up to play the Drum sounds from the Keyboard.

Play up and down the keyboard to hear all the drum sounds. Locate note 36 as a starting point.

Type the MIDI note numbers for the various instruments as you find them on your drum machine or keyboard.

Save/Load MIDI Setup/Drum Kit…

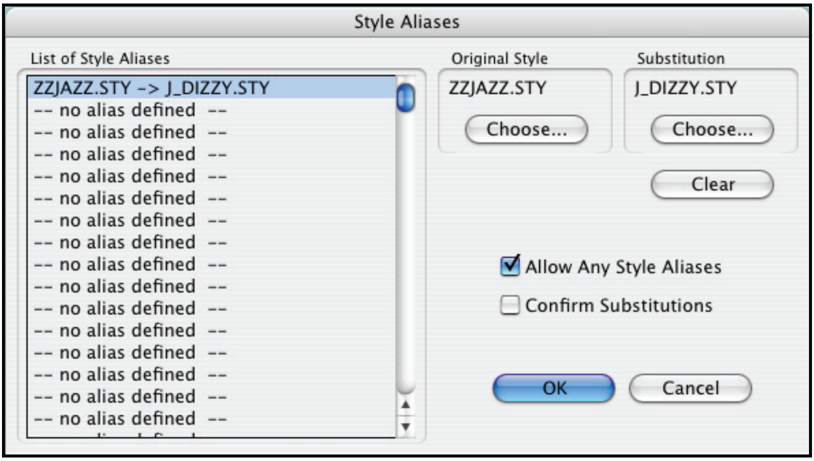
Allows you to save different custom MIDI setups or load in preset or custom setups.

Send Sys-Ex File… is a command that sends SysEx information to your MIDI device.

Style Aliases

Let's say you have a new style for jazz called "Dizzy." You can create an alias so that when Band-in-a-Box looks for a Jazz Swing style, it will load in "Dizzy" instead, so you don't have to make changes to all your songs. And when you have found a new favorite style, just change the alias. You can also load or save sets of "Alias" files and share them with others.

To make an alias, click on the original style then select the style you would like to load (substitute) in its place. If you want to type in a style name that you don't have, use the Custom button. When you have successfully made an alias, you will notice that there will be a small arrow in the Styles box on the main screen indicating that you have an alias loaded.



List of Style Aliases

ZZJAZZ.STY -> J_DIZZY.STY
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --
-- no alias defined --

Original Style: ZZJAZZ.STY

Substitution: J_DIZZY.STY

☑ Allow Any Style Aliases

☐ Confirm Substitutions

Choose Patch from Higher Bank…

This will display a list of higher bank patches as found in *.PAT text files. Choose a .PAT file from the Synth Kits folder.

Insert Current MIDI Chord

Enters the last MIDI chord played on the MIDI controller into the current location in the song.

Output chords to external device…

This is useful with an external arranger that can read chords in real time. Band-in-a-Box will output chords in root position on the selected channel during playback.

Thru Transpose Settings…

Transpose the Thru part, which is the live playing on the MIDI keyboard, so you can play any song in any key.

Filter for Recording…

Used to filter the MIDI information that is recorded to the Melody track.

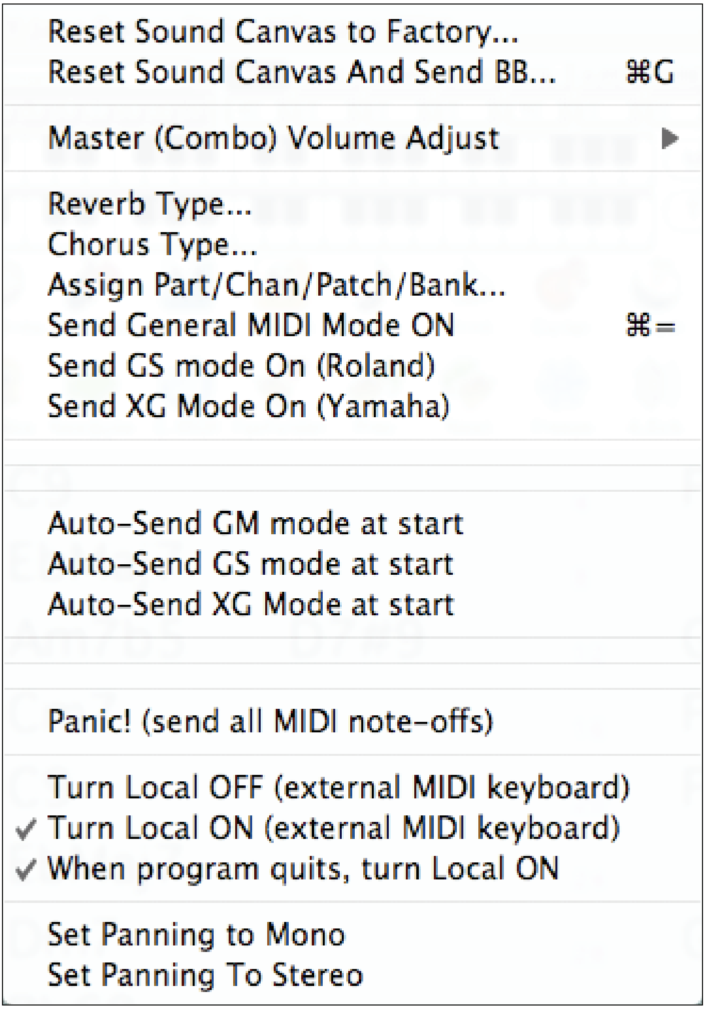
Return to Factory Settings…

This will return program options to factory defaults, excluding MIDI Drivers and patch map set in the **MIDI Settings** dialog.

What add-ons do I have?

Analyzes your current installation and reports which add-on Styles and Soloists have been found.

GS Menu


Reset Sound Canvas to Factory...
Reset Sound Canvas And Send BB... ⌘G
Master (Combo) Volume Adjust ▶
Reverb Type...
Chorus Type...
Assign Part/Chan/Patch/Bank...
Send General MIDI Mode ON ⌘=
Send GS mode On (Roland)
Send XG Mode On (Yamaha)
Auto-Send GM mode at start
Auto-Send GS mode at start
Auto-Send XG Mode at start
Panic! (send all MIDI note-offs)
Turn Local OFF (external MIDI keyboard)
✓ Turn Local ON (external MIDI keyboard)
✓ When program quits, turn Local ON
Set Panning to Mono
Set Panning To Stereo

Reset Sound Canvas to Factory… resets the module to factory settings.

Reset Sound Canvas And Send BB… sends a reset message to the Sound Canvas and then sends the startup Band-in-a-Box patch changes.

Adjust Master Volume… sets the overall output level for Band-in-a-Box.

Reverb Type … or **Chorus Type …** Roland GS instruments allow different type of reverb and chorus settings. These settings boxes allow you to make a selection.

Assign Part/Chan/Patch/Bank… The GS Part settings are for GS compatible synthesizers only. These synthesizers have 16 parts. The default is for part 1 to be channel 1, part 2 channel 2 etc., but you can change a part to another channel. This allows you to use the same channel for 2 parts, so that you hear a layer of 2 instruments playing the same part.

Send General MIDI Mode ON sets the external module to General MIDI mode. This command will ensure that the module is ready to accept GM-specific MIDI data such as Bank, Controller, and Patch information.

Send GS mode On Message (Roland) / Send XG Mode On (Yamaha): Since the inception of the GM (General MIDI) standard, there have been two major subsets/extensions of this standard - GS (Roland) and XG (Yamaha). Therefore, in addition to the GM Mode-on menu item feature there are additional commands to send a GS mode ON or a XG mode ON message at any time by accessing the GS menu.

Auto-Send GM mode at start sends a “General MIDI mode on” message when the program boots up.

Auto-Send GS mode at start sends a Roland GS system on message when the Band-in-a-Box program boots up.

Auto-Send XG mode at start sends a Yamaha XG system on message when the Band-in-a-Box program boots up.

Panic! (send all MIDI note-offs)

This sends a sweep of all MIDI notes “Off.” Use if notes are stuck “On.”

Turn Local OFF (external MIDI keyboard)

Turn Local ON (external MIDI keyboard)

If you are hearing the information played on your keyboard played twice (an echo effect) then Turn Local OFF. If you can’t hear what you are playing at all, set then Turn Local ON.

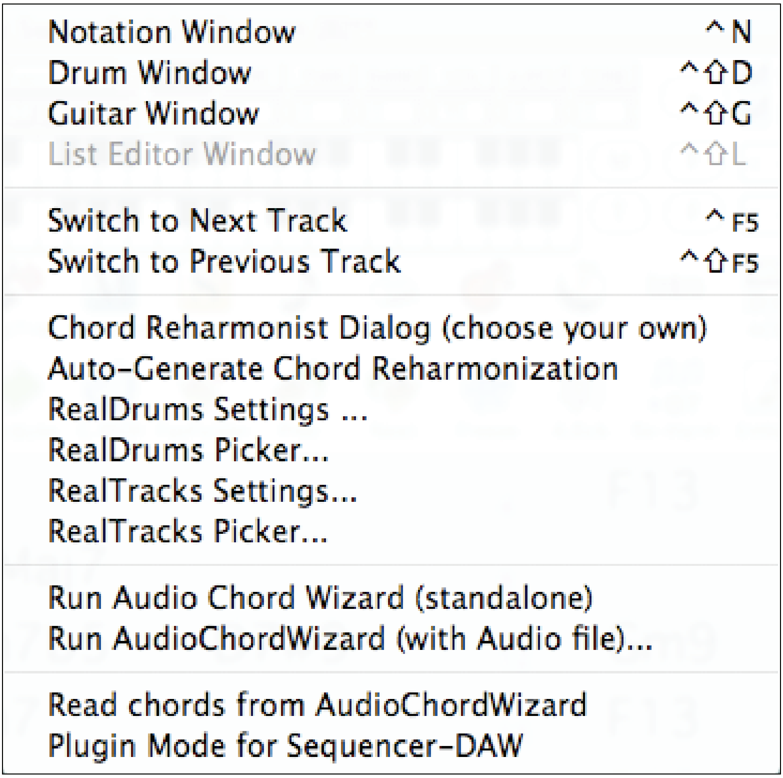
When program quits, turn Local ON

Normally while using Band-in-a-Box the “local-off” setting for your MIDI keyboard is best, since the THRU part will be coming from Band-in-a-Box and you don't want to hear your MIDI keyboard doubling the notes that are being played. However, when you exit Band-in-a-Box, you might want the “local on” setting for your synthesizer turned back on. This option defaults to true.

Set Panning to Mono / Set Panning to Stereo

Mono/Stereo menu options are available to easily switch all parts to mono or stereo. Also, if your current settings are mono, the program will offer to convert to stereo when you exit the MIDI Driver selection dialog.

Windows Menu


Notation Window ^ N
Drum Window ^⇧D
Guitar Window ^⇧G
List Editor Window ^⇧L
Switch to Next Track ^ F5
Switch to Previous Track ^⇧F5
Chord Reharmonist Dialog (choose your own)
Auto-Generate Chord Reharmonization
RealDrums Settings ...
RealDrums Picker...
RealTracks Settings...
RealTracks Picker...
Run Audio Chord Wizard (standalone)
Run AudioChordWizard (with Audio file)...
Read chords from AudioChordWizard
Plugin Mode for Sequencer-DAW

Notation Window toggles between the notation and the chordsheet views.

Drum Window launches the animated Drum Kit.

Guitar Window launches the on-screen Guitar fretboard.

List Editor Window launches the **List Edit** utility for editing MIDI events.

(The Event List Editor is not present in the OS X version, though it should be added in the future.)

Switch to Next Track / Switch to Previous Track selects parts in the row of Notation buttons.

Chord Reharmonist Dialog (choose your own) shows you the current bar in the song with a list of suggested chord progressions for the current melody, based on the melody and genre that you choose.

Auto-Generate Chord Reharmonization generates an entirely new chord progression for a complete song or a portion of a song. Selecting this menu option opens the Reharmonist dialog.

RealDrums Settings launches the dialog for enabling RealDrums substituting them in styles and songs.

RealDrums Picker opens the list for choosing a RealDrums style for the current song.

RealTracks Settings opens the dialog for enabling RealTracks and showing notation and saving RealCharts.

RealTracks Picker opens the Assign RealTracks to Track dialog for assigning RealTracks to any BB part.

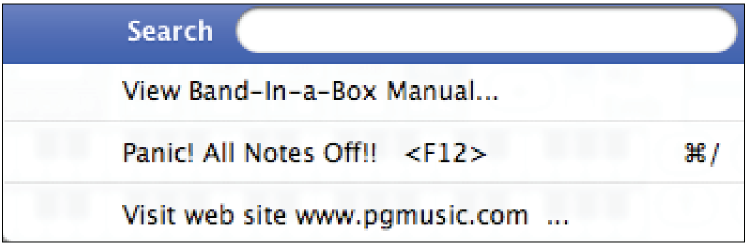
Run Audio Chord Wizard (standalone) launches the Audio Chord Wizard program.

Run Audio Chord Wizard (with Audio file) presents an Open Wave File window for the Audio Chord Wizard.

Read Chords from AudioChordWizard enters the chords into Band-in-a-Box.

Plugin Mode for Sequencer-DAW enters the plug-in mode. The Band-in-a-Box window becomes smaller and you can use it with your DAW (GarageBand, etc.). To export a Band-in-a-Box track, drag the radio button for the part you want to export into the blue "drop station" rectangle in the upper left corner of the main screen. When the rectangle turns green, drag and drop it to your DAW or the Finder.

Help Menu


Search
View Band-In-a-Box Manual...
Panic! All Notes Off!! <F12> ⌘/
Visit web site www.pgmusic.com ...

Search will list all menu items related to the search term.

View Band-in-a-Box manual opens a comprehensive .pdf manual with bookmarks for reference.

Panic! All Notes Off!!

This sends a sweep of all MIDI notes "Off." Use if notes are stuck "On."

Visit web site www.pgmusic.com … Launches your Internet browser and loads the PG Music Inc. home page.

Keystroke Commands – "Hot Keys"

It's often faster to use keystrokes instead of picking up the mouse. We've added many keystroke "hot keys" to mute instruments or to adjust volume, panning, reverb, chorus, or bank of instrument without using the mouse.

If a hot key is not performing as expected, it might be because the operating system has assigned a different function to that key. You can disable the operating system hot keys assignments by going to the Apple System Preferences/Keyboard & Mouse and clicking on the Keyboard Shortcuts tab. Scroll down to find the key you are looking for, and uncheck it in the "On" column. Then your Band-in-a-Box hot key should work properly.

Keystroke List

This is a list of keystroke "hot keys." These keys are also listed on the pull down menus beside the function.

Play the song	⌘ **A**
Set the first bar of the Chorus	⌘ **B**

Copy	⌘**C**
Delete the Highlighted Chord Area	⌘**D**
Set the Last (Ending) bar of the Chorus	⌘**E**
Display and edit Favorite Patches Dialog	⌘**F**
Reset Sound Canvas and send BB MIDI settings	⌘**G**
Melody Harmony	⌘**H**
Insert x bars in the highlighted chord area	⌘**I**
Jukebox play	⌘**J**
Previous jukebox song	⌘**[**
Next jukebox song	⌘**]**
Open Main Settings dialog (title, key, tempo, etc.)	⌘**K**
Set the number of choruses in a song	⌘**L**
Display and edit the MIDI Settings	⌘**M**
New song	⌘**N**
Open song from disk	⌘**O**
Print current song	⌘**P**
Quit the program	⌘**Q**
Replay already constructed song	⌘**R**
Save already open song to disk	⌘**S**
Thru Harmony	⌘**T**
Load style from disk	⌘**U**
Paste	⌘**V**
Set the number of lead in bars	⌘**W**
Cut	⌘**X**
Load a "SETUP.DK" file from disk	⌘**Y**
Undo song settings	⌘**Z**
Send General MIDI mode On	⌘**=**
Panic! All notes Off	⌘**/**

Additional Hot Keys

Press [=] 4 times to set tempo and play a song.	**[=]**
Press [+] to just set the tempo.	**[+]**
Records a melody to the currently loaded song.	**r**
Plays the song from the current cursor position.	**x**
Enters lyrics in the Lyrics window.	**l**
Moves the cursor to the right.	**tab**
Moves the cursor to the left.	**Shift+Tab**
Help	**F1, Shift+1, Ctrl+F1**
Save song	**F2**

Save song with patches	**⌘+F2**
Open song	**F3**
Load favorite song	**Shift+F3**
Load songs with melodies	**⌘+F3**
Play song	**F4**
Select Soloist	**Shift+F4**
Quit + end program	**⌘+F4**
Edit current bar options	**F5**
Melodist Generate Chords/Melody	**Shift+F5**
Save MIDI file	**F6**
Open filtered by style	**F7**
Refresh Soloist	**Shift+F7**
Jukebox start/stop	**F8**
Load next song	**Shift+8**
Choose a user style	**F9**
Choose a favorite style	**Shift+F9**
Edit user style	**⌘+F9**
Allow Melody harmony	**F10**
Select Melody harmony	**Shift+F10**
Allow Thru harmony	**F11**
Select Thru harmony	**Shift+F11**
Panic – all notes off	**F12**

Direction

Arrows	Move the cursor in the appropriate direction.
[ ]	Adjust the tempo by increments of 5.
< >	Advance page # in either direction.
l	Displays the Lyric Mode. Hit ESC or '=' to exit.
p	Set/Advance Part Marker at cursor location.

During Playback

delete	Pauses Song / Resumes Playing Song.
[+] or **[=]**	Increments Patch number by +1.
[+]	Decrements Patch number by +1.
shift [+]	Increments Patch number by +5.
shift [+]	Decrements Patch number by +5.
0 + 9	Select Favorite Instruments/Combos
esc	Stops Song
Ctrl+⌘+1	Transposes Melody down 1 octave

Muting Parts

You can also mute a Part by **Option-Clicking** its button at the top-left of the Main Window.

⌘ 2	Mutes the Combo (all the instruments)
⌘ 3	Mutes the Bass
⌘ 4	Mutes the Piano
⌘ 5	Mutes the Drums
⌘ 6	Mutes the Guitar
⌘ 8	Mutes the Strings
⌘ 9	Mutes the Melody
⌘ 0	Mutes the THRU

Selecting Parts

Ctrl+2	Selects the Combo

Hold down **Ctrl+Shift** and the letter to change the value for the selected part:

E,R	Decrease/Increase Reverb
T,Y	Decrease/Increase Chorus
U,I	Decrease/Increase Panning
O,P	Decrease/Increase Bank
Q,W	Decrease/Increase Volume

Holding down **Ctrl+Shift** and **1+9** and **0** keys (on top row of keyboard) selects favorite instrument patch.

Hold down **Ctrl+Shift** and **[+]** and **[=]** keys to decrease /increase patch by 1.

For example, let's change the Piano part to Rhodes Piano using keystrokes.

1. Press **Ctrl+4** to select the Piano part.
2. Press **Ctrl+Shift+2** to select the Favorite #2. That is Rhodes Piano.

Chord List

(Commonly used chords are displayed here in **bold** type)

(Major chords)
C, CMAJ, C6, **CMAJ7**, **CMAJ9**, CMAJ13, C69, CMAJ7#5,
C5b, Caug, C+,
CMAJ9#11, CMAJ13#11,
(Minor chords)
Cm, Cm6, Cm7, Cm9, Cm11, Cm13,
Cmaug, Cm#5,
CmMAJ7,
(Half diminished)
Cm7b5,
(Diminished)

Cdim,

(Dominant 7th chords)

C7,7+, C9+, C13+, **C13**, C7b13, C7#11, C13#11, C7#11b13, **C9**,
C9b13, C9#11, C13#11, C9#11b13, C7b9, C13b9, C7b9b13, C7b9#11,
C13b9#11, C7b9#11b13, C7#9, C13#9, C7#9b13, C9#11, C13#9#11, C7#9#11b13,
C7b5, C13b5, C7b5b13, C9b5, C9b5b13, C7b5b9, C13b5b9, C7b5b9b13,
C7b5#9, C13b5#9, C7b5#9b13, C7#5, C13#5, C7#5#11, C13#5#11, C9#5,
C9#5#11, C7#5b9, C13#5b9, C7#5b9#11, C13#5b9#11, C7#5#9, C13#5#9#11,
C7#5#9#11, C13#5#9#11

(suspended 4 chords)

Csus,**C7sus**,C9sus,
C13sus, C7susb13, C7sus#11, C13sus#11, C7sus#11b13,
C9susb13, C9sus#11, C13sus#11, C9sus#11b13, C7susb9, C13susb9,
C7susb9b13, C7susb9#11,
C13susb9#11, C7susb9#11b13, C7sus#9, C13sus#9, C7sus#9b13, C9sus#11,
C13sus#9#11, C7sus#9#11b13,
C7susb5, C13susb5, C7susb5b13, C9susb5, C9susb5b13, C7susb5b9,
C13susb5b9, C7susb5b9b13, C7susb5#9, C13susb5#9, C7susb5#9b13,
C7sus#5, C13sus#5,
C7sus#5#11, C13sus#5#11, C9sus#5,
C9sus#5#11, C7sus#5b9, C13sus#5b9,
C7sus#5b9#11, C13sus#5b9#11, C7sus#5#9, C13sus#5#9#11, C7sus#5#9#11,
C13sus#5#9#11,

Notes about entering chords:

- It is not necessary to type upper or lower case. The program will sort this out for you.
- Any chord may be entered with an alternate root ("Slash Chord") e.g.: C7/E = C7 with E bass
- Separate chords with commas to enter 2 chords in a 2 beat cell e.g.: Dm7,G7

New chords added:

C5b: This is C flat 5. It is spelled this way to avoid confusion. C2 C5 C4 C69 C7alt Cm7#5

C-7: You can now type C-7 for Cm7 (i.e. use the minus sign) or C7-9 for C7b9

Chord Shortcut Keys: Speed up chord entry with these shortcut keys.

- J = Maj7 (To type CMaj7, just type CJ. It will be entered as CMaj7.)
- H = m7b5 (H stands for Half diminished)
- D =dim
- S =Sus

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E-mail: support@pgmusic.com

Live Internet Chat: www.pgmusic.com

Be sure to visit the FAQ pages at www.pgmusic.com for information about known troubleshooting issues as well as the latest technical support bulletins.

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State/Province ____

Zip/Postal Code ____

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Telephone ___________________________ Fax _____________________________

E-mail address ____

Computer (check): IBM MAC Model ________________________________

Operating system (e.g. Windows XP, Vista; Macintosh OS X) ____________________

What MIDI interface are you using? ____

What primary synth/sound card do you use? __________________________________

Favorite Styles: Jazz ___ Rock ___ Pop ___ Country ___ Other __________________

Purchased from ____

Date of purchase ____

Comments/Suggestions____

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